THE ETUDE

June

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A Monthly Musical Feast Insured

We wish that you might sit in our Editorial Offices and scan the vast number of absorbingly interesting and very practical features of widest musical appeal (some of which are mentioned on this page) which will make each coming issue . . .

THE FINEST ETUDE IN ITS HISTORY



HOW THE MIND AFFECTS THE VOICE

Jessica Dragonette, known to millions over the air and from the concert stage, gives practical suggestions for promoting vocal success through the right mental approach.

Jessica Dragonette

IN A GARDEN OF GENIUS

Paris, in the first half of the last century, was the most astonishing "Garden of Genius" since the Elizabethan days in England. M. Isidor Philipp, long professor of the Paris Conservatoire, pictures the scene with the vividness of a drama. This is the prelude to an article in the following issue surveying the master works of Chopin,



MASTER LESSONS ON GREAT MASTERPIECES

Hundreds of ETUDE readers acclaim the Mastet Lessons by great pianists such as Hambourg, Rosenthal, Stojowski by great planists such as rhambourg, Rosenthal, Stoppenda and Guy Maier, which have appeared in THE ETUDE. Many more are coming, including one by Guy Maier on Chopin's Etude in E major, Op. 10, No. 3.

WHAT CHANCE HAVE I IN OPERA?

Edward Johnson, Director and managerial head of the Metropolitan Opera Company in New York, is the first great American operatic impressario of modern times. He has regenerated opera in our country. Himself one of the world's foremost of operatic tenors, he gives THE ETUDE practical, down-to-the-minute advice upon an ever interest.



WALT DISNEY'S SURPRISING MUSICAL FILMS

Guy Maler

"Snow White", "Pinocchio", and scores of other Walt Disney films, all depend largely upon a most ingenious and adroit musical setting for their appeal, In a special area, Rose Heylbut tells how this fascinating technical marvel is achieved.

THE VALUE OF MUSIC IN DAILY LIFE

Mrs. Vincent Astor, best known of the great social and philanthropic women of Mrs. vincent astor, pest known or the great social and pulliminopic women to New York City, is also a musician of high ability and takes great interest in all musical projects. In a stirring article in THE ETUDE she gives her thoughtprovoking, straightforward views upon the subject of music in daily living.

THE ETUDE MUSIC MAGAZINE . THEODORE PRESSER CO., PUBLISHERS . 1712 CHESTNUT ST., PHILADELPHIA, PA.



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By ALBERT E. WIER

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THE TWENTY-FIFTH ANNIVERSARY of the death of Alexander Scriabin on April 27, 1915, was celebrated in New York by a series of events during the week of April 21st, including exhibits of Scriabiana and performances of his works on concert

and radio programs throughout the week. Incidentally, a new American edition of his compositions was on display. Also the Boston Symphony Orchestra and the Cleveland Institute of Music gave recognition to this annivercery

THE METROPOLITAN OPERA FUND drive for a million dollars to save the Metropolitan Opera House was about to enter the final thirty thousand dollars at

THE MONTREAL MUSICAL FESTIVAL will be held from June 10th to 15th and will include performances of "The Passion According to St. Matthew' by Bach; the "Missa Solennis" of Beethoven; "Pelléas et Mélisande" by Debussy; and the "Choral Symphony" of Beethoven.

eretta by Florence Wickham, a former light opera soubrette who raduated into the Metopolitan of an earlier decade, was recently presented by the New York Light Opera Guild, at a dinner tendered

"ROSALIND," an op-

Giovanni Martinelli by the Town Hall Club. Based on Shakespeare's "As You Like It", the world Chicago Symphony Orchestra with Dr. to 18th, with Dr. Sergei Koussevitzky Frederick Stock conducting. première occurred at Carmel, New York, August 5, 1938, after which it was heard in Berlin and Munich, when it became the first opera by an American woman to be performed in Europe.

WHEN LILY PONS gave her last recital at Carnegie Hall, New York, she is reported to have worn diamonds worth a quarter of a million dollars. A detective stood backstage throughout the program.

THE FIFTH ANNUAL THREE CHOIR FESTIVAL of New York City was held on April 19th and 20th at Temple Emanu-El. The event opened with an address by Dr. John Erskine; and among the works on by Vittoria; Ave Maria by Siccardi: Pie tray. Jesu by Cyr de Brant; Montium Custos by Randall Thompson; and Deprived of Lazare Saminsky. Thus did Christianity tolerance.

IUNE, 1940

HERE, THERE AND EVERYWHERE IN THE MUSICAL WORLD

Competitions =

Three Hundred Dollars are offered by the Chicago Symphony Orchestra, for works of not more than fifteen minutes in performance, in celebration of the Fiftieth Anniversary of the organization. Competition closes July 1; and full details may be had from H. E. Voegli, Orchestra Hall, Chicago, Illinois.

A NATIONAL CONTEST, open to native or naturalized American com-posers, by the National Federation of Music Clubs, offers prizes for vocal solo with piano accompaniment, piano solo, two-piano composition, two violins and piano, and full orchestra. Complete par-ticulars from Miss Helen Gunderson, School of Music, State University, Baton

A ONE HUNDRED DOLLAR PRIZE is offered by Musicraft Records, Inc., for a composition for solo voice with a combination of any five instruments, not more than twenty minutes long, and by an

attractions were Josef Hofmann in a

Metropolitan Opera Company,

this year on May 9-11 when the chief ers for the operatic stage.

CONCERT of the Flute

Players" Club of Boston

PRIZES OF FIVE HUNDRED and fhree Hundred Dollars are offered by the hicago Symphony Orchestra, for yorks West 47th Street, New York City.

GRAND OPERA PRIZE: A Public Performance of an Opera in English by an American Composer (native or natu-ralized) is offered by the Philadelphia Opera Company. Contest closes August 15, 1940; and the successful work will be performed in the 1940-41 season. Judges: Leopold Stokowski, Eugene Ormandy and Sylvan Levin, Full information from Philadelphia Opera Company, 707 Bankers Securities Building, Philadelphia, Pennsylvania

ANNUAL COMPETITION for orchestral works to be published by the Juilliard which the Foundation pays the expenses of publication but all fees, royalties and copyright privileges accrue to the com-poser. Further information from Oscar Wagner, dean of Juilliard Graduate School, 120 Claremont Avenue, New York City.

CHARLES WAKEFIELD CADMAN'S "Pennsylvania," a symphony in three movements, was given its first performance anywhere when on the program of March 7th of the Los Angeles Symphony Orchestra, under the baton of Albert Coates The audience is said to have arisen to a height of enthusiasm seldom witnessed in this country.

THE SEVENTIETH ANNIVERSARY of the Zeckwer-Hahn Philadelphia Musical Academy, Dr. Frederick Hahn, President-Director, was celebrated by a series of recitals beginning on March 20th, in which members of

MISS ELSA HILGER

is filling the chair of

first violoncellist for

the Robin Hood Dell

summer season of

concerts by a special

the school's faculty and artist pupils were presented. This is believed to be the second oldest school in the United States that is devoted entirely to the teaching of music.

THE LEWISOHN STADIUM CONCERTS will begin their twenty-third season on June 20th, to run till August 14th, Among the conductors will be Massimo Freccia, Efrem Kurtz, Artur Rodzinski, Alexander Smallens, Wilhelm Steinberg and Hans Frieder Weissmann, with André Kostelanetz leading the program on which Lily Pons is soloist.



THE OLDEST MUSIC FESTIVAL west of AN OPERA SCHOOL has been inauguthe Mississippi River originated in 1899 rated under the auspices of the San at Cornell College, Mt. Vernon, Iowa, and Francisco Opera Company, with the purthe forty-second of these events was held pose of preparing young American sing-

piano recital; a performance of the "Mass THE ANNUAL BERKSHIRE FESTIVAL in B minor" of Bach, by the Cornell of the Boston Symphony Orchestra will Choral Society; and two concerts by the be held at "Tanglewood" from August 1 conducting, A "Tschaikowsky Festival" will be held on August 8th to 11th; and THE ONE HUNDREDTH there will be a performance of the "Mass in B minor" of Bach with the Festival which a woman has filled this important Chorus of the Berkshire Music Center position in a major American symphony was celebrated on Feb- and soloists assisting.

ruary 11th, when the CHICAGO'S SEVENTY-FIVE YEAR OLD world's musical annals. program included works music house of Lyon and Healy is reby Mozart, Gluck, Alported to be America's largest retail outheniz Infante, de Falla, let for Victor Records, with forty-three Roussel, Rietti and Chausson. The Minuet audition booths, nineteen headphone from Gluck's "Orpheus sets, and a U-shaped customer's counter and Euridice" was played in memory of fifty-eight feet in length.

Frederick H. Mills, founder of the club. Georges Laurent, director of the club. THE WORLD PREMIERE of the "Symthe programs were Tenebrae factus sunt was presented a suitably inscribed silver phony No. 2, in D minor" of Arthur Shepherd was celebrated on March 7th and 9th, when it was given as the first GEORGES CATHELET, one of the lead- half of the program of the Cleveland PAUL ROBESON, distinguished Negro All, an ancient vemenite arranged by ing tenors of the Paris Opéra Comique, Symphony Orchestra, with the composer singer and actor, received on January 21, interpreted the role of Pelléas in Debus- conducting. It was enthusiastically re- the honorary degree of Doctor of Huand Judaism mingle beneath a single sy's "Pelléas et Mélisande" when it had a ceived and became the fifth of Dr. Shep- mane Letters, from Hamilton College of roof, indicative of the American spirit of revival near the end of the season of the herd's works in the repertoire of Cleve-Clinton, New York. land's orchestra.



group of sixty-five members of the Philadelphia Orchestra This is believed to be the first instance in orchestra; and, from available records, it seems to be a première event in the

FERRUCCIO BUSONI'S opera, "Arlecchino," was heard in Italy for the first time when produced on January 30th at the Teatro La Fenice of Venice.

THE "ZOO" OPERA COMPANY of Cincinnati, perhaps the world's most successful summer company presenting serious opera, announces its season to begin on June 30th at the famous Zoological Gardens of the "Queen City."

(Continued on Page 432)

Youth and Music

TE MUSIC CRITICS GROW BLASE who can blame them? With hundreds of newcomers to concert halls bidding each year for fame, the task of listening to all, or even part, of them, particularly in New York, is enough to make these highly selective judges grow less than enthusiastic, even lethargic, toward most of the performances offered. Why, they must wonder querulously, do so many persons feel that they are ready or fitted for the concert stage? Not a combination to be found every day-all the talents and abilities needed to put and keep one there. Yet many seem to suppose wishful thinking and a hall quite enough to rank them near the top. And then, just as the critic becomes accustomed to finding these or those qualities missing in this or that new performer, there appears before him an artist whose ability is as distinct from mediocre or one-sided talents as is a diamond from the glass imitation. Lethargy vanishes; and critics, as they rush to typewriters, become rhapsodic. Here is something to write about con fuoco, something to kindle responsive inspiration. When the artist is Robert Virovai, their words seem to ring with fervid enthusiasm:

"Excited Philharmonic audience by the fire and beauty of his fiddling Mr. Virovai is entitled to that sweet word, genius. . A musical nature and a pure and sensuous tone"; "Brought a full house cheering to its feet. . . . A musical revelation"; "A celestially beautiful tone with limitless technical virtuosity"; "One of the most exciting débuts ever witnessed in Carnegie Hall"; "This is a born fiddler, a young man of the most genuine

talent and sensibility": "Amazing." Splendid tributes, these, not only to violin playing but also to youth; for Robert Virovai was only seventeen when they were written, and is but nineteen now. Yet he has marched into the front rank of contemporary violinists, displaying a mastery of his instrument that would be remarkable in a seasoned veteran.

For the young violinist, this American acclaim which followed his début on November 3, 1938, in New York's Carnegie Hall, was not the first that he had received. Belgrade, Budapest, Vienna, Brussels and Lisbon had heard him play, and kings and queens, as well as commoners, had been lavish in their

Nor had his coming been unheralded. Herbert Peyser, foreign critic for the New York Times, heard him a year earlier and had reported to American readers, "The ovation given him was

A Sure Fiddler at Seventeen

Blanche Lemmon

Art Is Long, Runs an Old Proverb; Yet Virovai Achieves Violin Mastery in His Teens

what to admire most in his stunning performance-the purity and beauty of his tone, the scope and mastery of his technic, or the kindling temperament that animated the whole dynamic interpretation." Mr. Peyser, like the rest of the European musical world, had been roused to acclamation when

the sixteen year old boy won First Prize at the International Con-1937. And he. along with others in the Austrian capital, had had opportunity to applaud the judges' decision, when the youth followed the prize winning performance with another as soloist with the Vienna Symphony Orchestra.

But hearinglike seeing-is believing, America read and waited. It was when this calm, serious. wavy haired young man put bow to strings in this country that its enthusiasm mounted, After that experience the facts in the case took on real meaning. It was



High in the Dinaric Alps, which now separate Hungary from Yugoslavia, and in the tiny town of Daruvar-an ancient Serbian spa-this boy was born on March 10, 1921. His father operated a sash and door mill; his mother mixed music with housewifely duties, for she was a well trained musician. To his mother, like many a

Again a Wise Mother

She it was who gave him his early lessons, first

witnessed in a concert hall. One scarcely knew interested, and then on the violin, where applies what was to be his life's work, he learned under her capable instruction, bowing, fingering and phrasing so rapidly that a year's training enabled him to play with remarkable tone and style. Visitors taking the cure at the spa could scarcely believe the stories of the townspeonle that there was a remarkable little fiddler in their midst who was not yet six years old. But such, the townspeople insisted, was true.

Because of this rapid progress his family took test for Violinists him to Beigrade and placed him under the guidheld in Vienna in ance of Stojanowitsch. And Stojanowitsch, after training him for a time, persuaded his own famous teacher, Jeno Hubay, to accept the boy, when he was thirteen, as a scholarship pupil in the State Academy in Budapest. This noted Hungarian composer and violinist had, in his long career, taught many pupils, and had heard and developed a good deal of violinistic ability. To him, talent-even precoclous talent-was no novelty. But this youth, the last pupil he was to guide to violin mastery, roused his enthusiasm and wonder as no other had done. "Absolutely exceptional," he pronounced him, and proudly coached the boy for three years, or up to the end of his own life span. This genius pupil's satisfying playing was one of the last sounds that the aged man was to enjoy. But three days before he died he heard his much loved pupil and mentioned this pleasure to a friend. "Young Virovai was here today," he said. "He played so beautifully as to astonish even me."

A Youth in Armor

Small wonder that, having received praise of this high order, the youth gave no sign of nervousness when he made his New York debut. Poised and self-possessed, he rode to Carnegie Hall atop a bus; and then, like a true artist. became entirely absorbed in the "Concerto in D minor" of Vieuxtemps as he played it with the New York Philharmonic-Symphony Orchestra. A tremendous wave of handclapping resounded in the great auditorium as he finished: thunderous applause followed his second per formance of the work on the following day. Then, less than a week later, it sounded again as he played to equally ecstatic audiences the Brahms "Concerto in D for Violin." Intermixed were the bravos and the excited exciamations of students. This concerto they knew-and knew distinguished son, Robert Virovai owes much. Its technical and musical demands!

In auditoriums, with orchestras, and with applauding concert goers, the newcomer experithe most spontaneous and moving I have ever at the plane, where she found him only mildly a strange country; such (Continued on Page 418) enced no difficulties in those first weeks here in

"An Agreeable Succession of Sounds"

EW ARE AGREED upon cans. Once, in the old Madison Square Garden, we heard a man, who seemed otherwise quite rational, say that the rich and prosperous, evangelist-adventurer. John Alexander Dowie ("Elijah II"), was the greatest man who ever lived; and even in this day there are immense numbers of people who place contemporary spectacular, religious figures in this category.

There is, however, little disagreement as to who is the most interesting figure in our national history. He is Benjamin Franklin; because, as long as there is an America, the spirit of Franklin can never die. Many insist that he is the greatest of Americans, and they have an immense amount of evidence to prove their contentions.

Of all the traits to which Franklin's life triumphs can be attributed, his saying of Poor Richard, "One today is worth two tomorrows," is the most significant,

Franklin was an incessantly busy man, Everything he did was done with enormous zeal. This, combined with his natural talents, his rare tact, his wit, his broad international outlook, his contacts with the great men of his time, made him a leading personality; and this engendered the jealousies of little minds, now forgotten, who maneuvered behind his back to try to accomplish his ruin. When Franklin returned to America in 1762, the opposition, fomented largely by the malicious attacks of John Penn, who referred to Franklin as a "villain", left nothing undone to injure our magnificent citizen.

Harvard should have honored Franklin with a degree of "Doctor of Common Sense" instead of M. A., which it gave to him in 1753 when Franklin was forty-seven. All of Dr. Franklin's many degrees were honorary, and educational institutions were anxious to have him as an honorary alumnus

We recently received a letter asking whether Dr. Franklin was a musician. In the ordinary larger sense of the term, he was not. We can say, however, that he was musical and took a very great interest in music. Franklin hugely enjoyed singing and liked to write verses for popular airs. He learned to play the harp, the guitar and the violin, and frequently enjoyed playing them for his friends. We have



FRANKLIN AT HOME Giant statue of Benjamin Franklin in the Franklin Institute on the Franklin Parkway in Philadelphia. At the foot stands Dr. Henry Butler Allen, Director of the Institute.

not yet encountered any record of how well he played them. Pity that the mechanism of his great inventive successor, Thomas A. Edison, the phonograph, might not have been in existence so that we might hear at this day what Dr. Franklin's playing was like.

Few people realize that Franklin spent over twenty-five years of his busy life on the other side of the Atlantic While there he made many musical contacts and had vastly more opportunities for hearing fine music than in America. This may account for the fact that between 1757 and 1762 his greatest interest was apparently music. This was centered in his harmonica, which he at first called the Armonica.

In 1743 Richard Puckeridge made a musical instrument which Franklin describes in the following manner:

"He collected a number of glasses of different sizes, fixed them near each other on a table, and tuned them by putting into them

water, more or less as the pitch of each note required. The tones were brought out by passing his fingers round their brims. He was unfortunately burnt here, with his instrument, in a fire which consumed the house he lived in (1759). Mr. E. (Edmund Hussey) Delaval, a most ingenious member of our Royal Society, made one in imitation of it, with a better choice and form of glasses, which was the first I

The musical glasses were already popular in Germany, where they were known as "Glasspiel." Gluck wrote a concerto for them and in 1746 played the composition publicly in London, accompanied by a full orchestra. Franklin was immensely impressed by this instrument. His practical scientific mind saw that it was a cumbersome affair, and he set about to attach a mechanical means of increasing its technical possibilities. This he describes in the following

"'Being charmed by the sweetness of its tones and the music he produced from it, I wished only to see the glasses disposed in a more convenient form, and brought together in a narrower compass, so as to admit of a greater number of tunes, and all within reach of hand to a person sitting before the instrument.' Carl Van Doren in his notable biography 'Benjamin Franklin' says of this: "Instead of using

Continued on Page 425



This group picture, taken in front of the church which is over 100 years old and has been owned by the colored people for over 70 years, shows "Widow Woman" in front of left piller with a child on either hand; "Devil" at the right between "Rich Man" and

The Road to Glory

A Spiritual Pageant in the Deep South That Rivals "Green Pastures"

As PART OF THE ENTERTAINMENT during the annual Garden Pilgrimage at Natchez, Mississippi, the choir of the Zion African M. E. Church presents a Spiritual Pageant. Last year it was "The Road to Glory", and was a dramatized series of well known hymns and spirituals, as arranged with a slight thread of continuity, by the organist, Mrs. R. W. Harrison. It was well planned, and was sung with simple sincerity. The church, with the Rev. I. H. Hunt now its pastor, is well over a hundred years old, and it has been owned by this colored congregation for more than seventy years.

The opening number was a solo, The Holy City, a dramatic point being "the shadow of the cross" shown on the wall. Before each episode, the scroll reader gave a brief com-

ment or explanation of what was to follow. The choir, as "Saints", took their places in "Heaven" singing When the Saints Go Marching in. They also sang two spirituals. Heab'n and Done Got Over. The chancel was "Heaven", as indicated by large glistening letters over an archway opposite the central aisle of the church. Two small gates were in the arch, and there were a few steps down to the floor. The chancel rail was covered with white crepe paper. Over in one corner, near the organ, was the Devil's headquarters, which were represented by a red flasher, and where there was a great commotion when a "guest" was received.

In front of the gates were two Guardian Angels with long golden swords. St. Peter stood just inside with his book handy. Here tradition was ignored and St. Peter was a young man with no white whiskers. There was also a harpist, who played on a stage harp, and a few angels besides the Awarding Angels who put a white robe on each

Jennie A. Russ

Man's instinctive tendency to dramatize religious expression is age old. Many of the beginnings of dramatic movements have been in the church. Often these have been combined with music. It is therefore of interest to note how this human impulse expressed itself sincerely and dramatically in a Negro praise service in the Deep South.

newcomer and a golden crown on his or her head.

Then the Pilgrims one by one began their journey from earth to heaven, some to enter and others to be turned aside. The first was the Pilgrim of Zion. Her song was We're Marching to Zion. The Pilgrim of Old Age was a man whose song was Bye and Bye. These two entered "Heaven" and the Saints sang the spiritual, Goin' Lay Down My Burden. The song of the Weary Traveler was Cheer the Weary Traveler; and In My Father's House was that of the Pilgrim of Hope. The following spiritual was You Better Mind.

A Determined Soul, singing I'm Going Through. withstood the wiles of the Devil and was received by St. Peter, as was also the Reformed Drunkard who caught the Life Line thrown to him by the Angels and who refused to accept the false one by the Devil. The Saints sang Throw Out the Life Line while the man received his robe and crown, was admitted to "Heaven", while the Hypocrite. and then he and the chorus sang He's Got His Eyes on Me.

appropriate to the character depicted. The Devil. of course, was dressed in the usual red suit and had two small red horns on his head. His part was entirely in pantomine; he neither spoke nor sang. He seemed, however, to enjoy himself thoroughly. Pilgrim of War was dressed in khaki, and his song was Am I a Soldier. The spiritual was On The Battlefield.

The episode of the Poor Widow Woman and her Two Children was a bit more dramatic than any of the preceding. Dressed in black, the Woman with a Small Boy and Girl holding either hand, started down the aisle to meet the Rich Man on his Way to Heaven. In the middle of the aisle the three knelt in supplication to him, but he

waved them aside and proceeded on his with a huge cigar in his mouth and a swagger in his walk. He was met by his friend, the Devil. Being refused admittance to "Heaven", he was received with joy in "Hell." The Widow then began her pilgrimage, singing No, Not One and My Father Is Rich. The Rich Man did not sing.

The Pilgrim of Faith sang My Faith Looks Up To Thee and the spiritual was I'm so Glad. The order was changed slightly for the next Pilgrim. as her song came between two spirituals. The first was Somebody Knocking at Your Door, after which the Wayward Girl sang Don't Let It Be Said, "Too Late," It was too late, and even though she crouched in humble supplication, the gates were closed and she had to go with the Devil, while the chorus sang No Hiding Place.

Next to walk the Road to Glory was the Pilgrim of Light who came singing Walk In The Light. She who declared I'll Never Turn Back, pretended to scorn the wiles of the Devil who offered her beau-The Pilgrims were dressed in street clothing tiful clothes, but just at (Continued on Page 416)

Your Community Should Have a Public Music Library

From a Conference with

MISS DOROTHY LAWTON

zens of any other country. He repairs to the

library for reference and research, but even

more, he depends upon it for the pure pleasure

of reading. Whether he desires the standard clas-

sics or the newer forms of literature, he seeks

his reading matter on the shelves of the circula-

tion department; and trained librarians help

him, advise him, put into his hands exactly the

thing he wants. Now, during the past twenty-five

years, there has been a marked increase in music

mindedness. And again, whether the reader is in

search of reference data, or whether he seeks to

amuse himself with new scores, he needs to find

both material and guidance at a properly

equipped source. It is evident, therefore, that

music and books about music must be placed

within ready reach, upon the shelves of the pub-

lic libraries. The average citizen looks to "the

library" to serve him with music as it does with

books. And all too often, he is disappointed. One

of our greatest educational needs of today is the

establishment of well equipped and adequately

staffed libraries that will perform for music

IUNE, 1940

Dorothy Lawton

Music Librarian of the New York Public Library Circulation Department

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strongly library minded. Records show that was less than this amount warranted. In other the average American consults his neigh- words, while the reading public showed an inborhood public library more often than the citi- crease in musical interest, there had not been a corresponding development in the care accord- making her needs known without asking for gifts. ed this music. It was there, on the shelves, but

the regular book librarians were unable to give the necessary aid and advice in putting it to fullest use. Thus we see that the need for music libraries, under the charge of competent music librarians, is urgent. There are many thousands of citizens who would be glad to read more musical works, if they knew how to make suitable selections; there are quantities of music on our library shelves, waiting to be called for. To bring these two together requires services that can be performed only by the public music library.

Planting the Seed

How, then, shall we set about increasing the number of music libraries or of music departments in already existing libraries? Let us suppose that a small town in Illinois, or Arkansas, or Alathe service we take for granted in the field of bama, wants to establish a clearing house for its musical needs. We know the supposition is not hypothetical, from the hundreds of requests for information that are sent to the New York Music Library, by communities which would be only too glad to get their information at home if it were available there.

The logical "first step" is for the music minded citizens of the community to approach their local library authorities for the purpose of establishing a musical department. It seems reasonable to think that any library board would grant permission to use its headquarters for the housing and distribution of music. The difficulties would arise from other sources. The foundation stock of works must be secured, and it must be properly administered.

As to fundamental needs, no matter how small the department, it must have a collection of music, and of books about music. The music should be both vocal and instrumental; and the books should include works on theory, on musical history, and biography. In the beginning, vocal music may be represented by anthologies of both folk and art songs, leaving the acquisition of operatic works for a more convenient time. In building a collection of instrumental music, emphasis may be placed upon piano literature. Orchestral works may be represented by fourhand piano transcriptions. As the library's funds permit, then, these may be followed up by miniature scores and eventually, by the full conductor's scores. Chamber music, sonatas for violin and piano, or for violoncello and piano, trios, quartets, and quintets, may follow as rapidly as the budget permits.

As the library progresses, let the demands of In 1917 a survey was made the individual community decide the direction under the auspices of the Li- the branching out is to take. If the town has an active chorus, think in terms of choruses and mine the amount of music in anthems. If the town is proud of its band, think use in our public libraries. So in terms of selections that will bring new incenfar as quantity is concerned, tive in that direction. Always begin with a stock of the standard classics; but do not forget that in 1935, a member of the New the newer, more controversial works are also of in-York Public Library staff un- terest, especially to the musical reader who might dertook a similar, if less for- not be in a position to buy them for himself. Further, if there is a budding composer in the that, while the sheer amount community, to put some of his works upon the HE UNITED STATES has been always of music had increased, its distribution and use shelves will link musical interest to civic interest.

Wisdom in Approach

The wise librarian will always find a means of A library is preëminently a dignified institution.



The Library of Musical Scores

Music and Culture

and should never solicit. Gifts may be encouraged, however, by making it known that the library is a sympathetic repository for memory. Much valuable music lies dormant in private homes. If it can be got into the library, and marked with a suitable gift plate, its owner will take greater pride in seeing it there than in allowing it to lie silent and idle. It is not wise to depend too much on gifts, however, because the element of choice is eliminated. No library can thrive permanently on material which is not gauged according to living needs. Music appropriations must come, with time, and their administration should be in the hands of a trained music librarian. But gift collections are good, and they always retain a historical interest. It is a fortunate thing if the librarian's needs are consulted in the matter of gifts. One community I know allows its librarian to buy a new book for her shelves, in memory of each citizen who has died. Thus library interest and civic interest are made to go hand in hand.

It is impossible to overstress the importance of having the stock of music administered by a competent music librarian, quite as the stock of books is administered by a competent book librarian. Unless the town's regular librarian happens to have had an adequate musical education, she will be quite unprepared to render the proper help in answering questions about music, distributing works, and making selections for new purchases. And the work of a library must remain living. It is not enough to keep books and music on the shelves, like curiosities. The works must be taken into the lives of the people who

For example, through a very generous donation, a number of the smaller colleges became the recipients of a now famous set of records. This set consists of a first class phonograph, a case of some eight hundred carefully selected discs, and another case of books concerning the works. The presentation of these sets to the colleges is a truly great educational service. But, if the testimony of many of the students be accurate, this splendid opportunity for hearing the master works is but little used. Occasionally the students play something they know and like, by way of amusement; otherwise the fine records receive scant attention. And the reason for this is that the College Sets are not administered by a trained music librarian, who could distribute advice along with the discs. The students are not directed towards the music they need; they are not taught how to find, study, and combine for themselves. How much greater this service might be if, instead of allowing the records to wait for students who "happen" to ask for them, a capable director were put in charge and the college were used as the focal point where music lovers and music students, for miles around, might come to hear and find musical assistance.

Building a Community Service

There are a number of ways in which the music librarian can make herself a vital and necessary member of community life. First, she should attach herself to the musical organizations of the place, regardless of her own private interests and preferences. She must make it her business to learn what their needs are, and to serve them. In second place, she can earn good will for her library by serving the local newspaper. It often happens that a local editor finds himself with space on his hands, and he will be glad to use an attractive piece on music, if it is

FIFTY YEARS AGO THIS MONTH

KARL MERZ, one of the eminent musical thinkers and teachers who contributed so magnificently to young America's musical culture, had this to say about Genius:

"'Time, place and action, may, without pains, he wrought

But genius must be born, and never can be

__Dryden

"In his relations with the world, the man of genius is objective, that is, he looks out into the world and perceives things as they arehe sees what escapes the notice of plainer mortals; hence, Genius draws pleasures from objects which thousands fail to notice, and, on the other hand, he suffers from causes which would not affect others. The average man, however, is subjective, that is, he merely sees the world as it appears to him-he views everything through the lens of his own affections or prejudices. All situations are colored by his own feelings, and he is ever ready to put his own short-sighted interpretation upon his neighbor's actions. . .

"It has been said that the average man views the world through the lens of self, hence, he is generally suspicious; at least, he is vigilant in his intercourse with others. Yes, the average man is almost always bent upon selfish projects. Half of his life is spent in gaining wealth, and the other half, it is said, is employed in studying how to keep or how to enjoy it. The genius, on the other hand, regards his physical existence as secondary to his mental life. Physical wants are often an annoyance to him. He is generally of very little value in business affairs; he is ignorant of the ways of acquiring wealth, hence, he generally remains poor. Schopenhauer says: 'Genius is about as useless in the affairs of life as a telescope would be in an opera house.' Originality of thought is the golden path that leads Genius into his kingdom, and, inasmuch as he seeks wisdom wherewith to benefit the human family, it must be said of him that he is the thinker, while the average man is the worker in the human beehive. The latter produces material wealth, and, although he aims to produce exclusively for himself, he nevertheless produces for the masses. Thus we see men attend to the affairs of self; but the constant attention to self is apt to make one selfish, and selfishness is always littleness of character. Men of genius, on the other hand, as a rule, are always self-sacrificing: they are humane; they live and die for a cause. and herein Genius is always great. The average man can never produce those works of art which Genius produces, no matter how he applies himself, no matter who teaches him. Lacking, as he does, that high degree of sensibility which distinguishes Genius, he fails to receive those impressions which Genius alone

expertly prepared. Further, the librarian can fill a real need by helping the local reporter, or critic, to prepare background material for any concerts that come to town, and, even more, in covering radio programs. Again, by putting the most attractive musical material on the shelves and by allowing people to see it and know about it, the librarian can create new interest in the art. Finally, though by no means least in importance, a helpful tying in with the musical needs of the various local churches can serve to place the department well to the forefront of community interest.

According to the needs of the community it serves, each music library will soon develop a number of "specialties." The New York Music Library has organized four such services, thereby fostering the kind of interest that could never be stimulated by a mere exhibition of scores. First, there is the collection of church music, consisting of a library of organ music of many schools and styles; a collection of anthems for each available liturgy; and special seasonal music for the festivals of the Roman Catholic Church, for all the Protestant sects, for the Hebrew, and the Greek Orthodox Church.

In second place, there is a comprehensive department devoted to the dance. Realizing the growing importance of the dance as an art and the corresponding increase of public interest in it, the New York Public Library has placed before the public a rich collection of Important works on the dance, its history, forms, technic, and biography. As many of these volumes are old and expensive, the library is able to serve students and lovers of the dance who could not easily find their material elsewhere.

The orchestral department, consisting of full scores and used entirely for circulation, came originally as a gift, but with the one condition that the scores and parts be distributed for nonprofessional use only, thus avoiding competition with professional libraries and copyists.

Meeting a Popular Appeal

The fourth specialty is the phonograph department. In March of 1929, the Victor Talking Machine Company presented the Library an excellent instrument and a collection of their finest recordings, in the selection of which the librarian was generously permitted a choice. The gift was offered on condition that it be suitably housed and administered. The housing necessitated the construction of a soundproof booth, so that the records might be played without disturbing the library's regular readers. A formal and festive "Opening Program" had been planned for the time when the booth should be ready; but word of the records got about so fast, and so thoroughly, that, to this day, there has been no time to set aside even an hour for any opening exercises. Listeners are permitted an hour at a time at the machine; and appointments are booked two weeks in advance. And for every hour of every day since the department was begun, the bookings have been solid. Under present conditions there can be no development in this field; the records are used to capacity, ail the

I have avoided mention of the organization of the New York Music Library, because the community it serves is not typical of the needs of the country as a whole. Further, the collection was, in a sense, built backwards. It did not grow with the needs of the city, but began to develop when those musical needs were of such proportion that a special music library could no longer be delayed. The New York Music Library was established in 1920, when (Continued on Page 421)

The Truth About the Mysterious Death of Peter Ilyich Tschaikowsky

Short Pages from Family Memoirs



A portrait of Tschaikowsky by the artist Kouznetzoff (1893).

A Man of Stature

TY FATHER, who died ten years ago, was one of the most outstanding physicians of Old Russia. He was a great lover and connoisseur of music. He filled his life with the beauties of music, literature, and of all the fine arts. Together with my mother, who was a well known singer in the last century, he turned our home in St. Petersburg into a rendezvous for the leaders of Russian culture, as well as for the representatives of foreign art who visited our city. All great writers, artists, musicians, composers and actors received his professional services as a doctor, without fees. Among the many for whom he bore a lasting friendship were Tolstoy, Dostoyevsky, Moussorgsky, Rimsky-Korsakoff, Anton and Nikolai Rubinstein, Chaliapin, Wleniawski, Sarasate, Auer, Duse, Stanislavsky, Guitry, Moissi, Shelling, Rosenthal, and many, many others. To one of the most powerful impressions of my childhood belongs the death of Peter Ilyich Tschaikowsky, I remember quite vividly the furor that was created in our home these made him appear so charming to all who fear was my uncle, Basil Bertensson. Tschajkowwhen he fell seriously ill.

Serge Bertensson

A Study of Tschaikowsky's Interesting Personality

Serge Bertensson is a Russian, born in Finland. A graduate of the former Imperial University at Petrograd, he holds the degree of Doctor of Arts and Literature. After graduating from college he was in charge of productions of drama, opera and ballet of the former Imperial Theaters in Petrograd, until 1918, when he joined the Moscow Art Theater as an executive in charge of the repertory of the company of that famed institution. When the Moscow Art Theater came to America, in 1923-1924-1925, he was its general manager. In 1928 he left Moscow and moved to the United States and later became an American citizen. He is a dialogue director at Hollywood. So many and varied have been the reports about the death of Tschaikowsky, some even inferring suicide, some assassination, that the following first hand information establishes a fact of real interest .- Editor's Note.

DR. LEO BERTENSSON

the accompanying article

peror Nicholas II of Rus-

sig, who attended Tschai-

when he felt sickly, restless and mis- cifully to disappointment. anthropic, being unable to create. Predomination of the minor tone in many of his works, and especially the tragic mood with which his last composition, the "Sixth Symphony," ends, has

established the opinion that he was a pessimist. My talks with my parents, my uncle and with Modest Tschalkowsy, however, led me to believe that the great composer was an optimist at heart,

His bright joy of living, his love of existence and of every living thing, his faith in the triumph of good in people, and his capacity to be moved by the beauty of every blade of grass; these qualities never left him from the first moment of his conscious existence until the day before his mortal sickness.

Peter Ilvich never used the expression, "I love," but always, "I adore." He applied the phrase to everything. whether it concerned compositions of Mozart, works of Tolstoy, flowers, dogs, or pancakes with jelly. This constant praising hymn of life, this capacity to be enthused over everything he encountered on the road of life, this personal interest in people.

met him. In his presence everyone felt himself sky's principal illness (Continued on Page 420)

There is no doubt that Tschalkow- set on a pedestal which was created by the fiery sky was a very complicated character. imagination of Peter Ilyich. Always carried away Two distinct personalities were blend- by the impression of the last minute, always ed in him. One, when he was calm, governed by his emotions rather than by his rested and creative, completely happy mind, he could not help being changeable-esin his solitude. The other was evident pecially when his enchantment dropped unmer-

A Man Misunderstood

Many people called Tschaikowsky a misanthropist. It is true that he frequently avoided people and felt happiest only when he was completely alone. He carried this so far that even those dear to his heart, as his sister and brothers, sometimes annoyed him. Anyone who broke his measured routine of life was his personal enemy.

During an artistic triumph his greatest pleasure was to run away from his admirers and hide from his friends. But it was not because he did not like people; rather because he loved them too much. Whoever is acquainted with his biography knows that his entire life was one of boundless love for everything: whether it was a tiny insect or a man, a flower

or the great talent of an artist. Tschaikowsky bore a strong dislike for medicine and was afraid of doctors; but, paradoxically, he was in constant need of them. In the well known biography of Tschaikowsky written by his brother Modest, it is stated that the only physician in the

world of whom Peter Ilyich had no

JUNE. 1940

An Invitation to Mr. Paderewski's Eightieth Birthday Party

A Birthday Cake with a Million Candles

↑ MERICANS EVERYWHERE are invited to A have a part in Mr. Paderewski's won-derful "Eightieth Birthday Party." With the millions who have been thrilled by the playing of this incomparable Polish genius, there are priceless memories of musical experiences which are the treasured dreams of a lifetime. No great musician since the magnificent days of Franz Liszt has given so unenaringly and munificenty of his earnings to public and private musical needs. Paderewski's gifts exceed all others. Few calls of distress have reached him, to which he has not generously responded. If one were to ask what has become of the millions he has earned, it is necessary only to point to the altar of his

Paderewski's American début was in 1891. As early as 1900 he established and endowed in America "The Paderewski Fund" to aid in promoting musical composition in our country. Time and again he placed his glowing talents at the disposal of American charitles, thus raising, through benefits, enormous amounts for Americans in distress. In 1914, together with the great Polish novelist, Henry Sienkiewicz, he established in Switzerland the "Polish Victims' Relief Fund" which raised huge sums for Poland. In 1923-1924 Mr. Paderewski gave a series of concerts in England, France, Italy and Belgium, for the benefit of the wounded of the Allies in the Great War, thus raising several million French francs. Over and over again this great artist and humanitarian has given without stint of his precious services, his only remuneration being that of helping those in

Now this heroic figure, at the pinnacle of his years, stands impoverished by his own beneficences, facing the tragic distress of his beloved Poland. He holds out his marvelous hands, from which such beauty has poured for a lifetime, to you, and you, and you-not for help for himself, but for his beloved Poland, Hundreds of thousands of Poles in Poland, and over its borders, are calling upon him in deepest distress. Who can resist such an appeal?

There is little wonder that despite the extraordinary artistic, literary and scientific achievements of its people, the word, Poland, to most people, connotes music. During the XV, XVI and XVII centuries Poland boasted a native school of ecclesiastical music, including contemporary composers comparable with the French, Italian and Flemish masters. Poland's gift to the art, in creative and interpretative music, is all out of relative importance to the size of the country. Think for a moment of this majestic procession of genius. In addition to the transcendent Frederic Chopin, we would see passing in alphabetical order, Joseph and Timothée Adamowski; Mme. Antoinette Szumowska-Adamowska; Jerzy Bojanowski; Felix Borowski (Polish descent): Aleksander Brachocki; Jean and Edouard de Reszké; Joseph X. Elsner; Grzegorz Fitelberg; Ignaz Friedman; Leopold Godowsky; Josef Hofmann; M. Horszowski; Bronislaw Hubermann; Karl Kurpinski; Theodor Leschetizky;



IGNACE IAN PADEREWSKI From an oil painting by Sigismund Ivanowski. The painting is now hanging in the offices of the Commission for Polish Relief, Inc., in Philadelphia, It is the property of the Curtis Institute of Philadelphia, and is considered one of the finest of all the portraits of Paderewski. The picture is reproduced with the permission of Mrs. Edward W. Bok.

ander Lambert; Karol Liszniewski; Karl Mikuli; Moritz Moszkowski; Moriz Rosenthal; Emil Mlynarski; Mieczyslaw Munz; Stanislaw Moniuszko; Zygmunt Noskowski; Artur Rodzinski; Marcella Sembrich; Xaver Scharwenka; Sigismond Stojowski; Leopold Stokowski (Polish descent); Karol Szymanowski; Carl Tausig: Alexander Tansman; Henri and Joseph Wieniawski: Ladislas Zelenski; Jaroslaw de Zielenski; Franciszek Zachara; and Jules Zarembski. Twenty-four of these great Poles have lived and worked long years in America, some having become patriotic American citizens, notably Dr. Josef Hofmann, Marcella Sembrich, Sigismond Stojowski, Leopold Godowsky and Moriz Rosenthal. America owes Poland a great artistic debt; and America, like Finland pays its debts.

When Chopin was buried in Père-Lachaise in Felix and Wiktor Labunski; Karl Lipinski; Alex-

of Polish soil he had brought from Poland 1830. The depth of Polish love of country is limitless. Mr. Paderewski, throughout his life, has been intensely Polish. Conscious of Poland's glorious past as a nation, Mr. Pade-rewski promoted the restoration of its narewski promoted the restoration of its na-tional entity in 1919 and gave thankful credit to America for its offices in helping to establish a new Polish nation. The Poles proud and chivalrous, properly made Pade rewski their Premier; and he held this dimcult post for eleven months. With Poland once more stricken to the earth, Paderewski rises again undaunted and unafraid, confident of a new Poland to come.

THE ETUDE has been asked to advise and assist those who desire to participate in Mr. Paderewski's Eightieth Birthday Party by making a contribution, no matter how small or how great, to the fund now being raised by The Paderewski Fund for Polish Relief Inc., which aiready has been zealously sponsored by foremost Americans, including former President Herbert Hoover, Col. William Donovan, Mrs. Vernon Kellogg, Mrs. Franklin D. Roosevelt, Mrs. Vincent Astor, Mrs. Edward Bok, Lucrezia Borl, Dr. Walter Damrosch, Dr. Henry N. MacCracken, William Green, Dr. Josef Hofmann, Mayor F. H. LaGuardia, Gov. Herbert H. Lehman, Henry Morgenthau, Mrs. Kermit Roosevelt, Artur Rubinstein, Mrs. Ernest Schelling, Mr. Sigismond Stojowski, and Mrs. Lawrence Tibbett.

Save these magnificent Poles from death. starvation and disease, by giving what you can to this fund, which will be devoted solely to imperative Polish human needs, without regard to race or creed. Mr. Paderewski's eightieth birthday will occur on November sixth. Let us set before him a birthday cake with a million candles, each a token of love and reverence of an American music lover and contributor to this fund.

We urge readers of The ETUDE to enlist their personal services in this movement, with the same splendid ardor, altruism and enthusiasm with which in the past Mr. Paderewski has aided American charities. During the next six months arrange to give Paderewski Birthday Parties in your own community. These may range from little studio celebra-

tions to great civic events in which all the musical interests of your section should actively participate. Bring all of your organizing ability to bear upon this. Enlist the enthusiastic interest of all civic leaders, the churches, the newspapers, the clubs, the schools, every group which should be interested in this inspiring humanitarian project. There is nothing so exalting, so soul-lifting as participation in such a movement with the lofty spirit of personal unselfishness. You will be rewarded in proportion to your efforts and the breadth of your vision,

THE ETUDE hopes there will be a widespread and generous response to this urgent appeal. Just address your contribution to the "Paderewski Birthday Party" in care of Mr. Thomas S. Hopkins, Girard Trust Company, Broad and Chestnut Sts., Philadelphia, Pennsylvania. Make checks or money orders payable to the "Commission for

TATURE, INDEED, CONFERRED great privileges on Beethoven; and that of eccentricity was not one of the least. Here, as in all her dealings with him, she gave to him in fullest abundance, much to the delight of all future generations, which always laud fulness of spirit-as long as it does not make its appearance in the flesh among them.

It seems that when a man is a genius people regard him as a somewhat unwelcome problem; but when he is both a genius and an eccentric, he is regarded as a menace. Beethoven is no exception to this, however much he is an exception to all other conventions. If we spend but a little time with him, we shall see how true this is. But before we go to see him, let us remember not to venture too close to him; for, if our curiosity unsets him, he shall cool his anger by pouring several bucketsful of water over his hands ings of Beethoven's downstairs neighbors are always drinning

From this one may gather that our great Beethoven is no "landlord's blessing." The floors were not the only things unsafe with him about. It is to be wondered whether the "Eroica Symphony", or any of the other great masterpieces of the musical Titan, did not first see the light of day on the most radiant of all places-namely, window shutters. Give Beethoven a large, airy room, overlooking hills and valleys, and with a good pair of shutters into the bargain, and he blames him; and soon he is accusing her of havwas at once transported to paradise. He will be ing "Holy, holy" in praise of God's beauties, while values her position, to grind twelve coffee beans recording his own on the shutters. And he will for his breakfast and paim it off on him in place merely moving away from sight. not bother overmuch with his work when it is of the prescribed thirteen. And when she brings

Beethoven, the Eccentric

Jerome Bengis

ters are soon worked out on paper. And this apt to scramble them-over her face. paper is as abundant as Beethoven's genius; for window sills, and even on his bed.

Domestic Calm Disrupted

If, by chance, he finds a precious page is lost somewhere among all these papers, he blames his maid for having mislaid it. She, in turn,

we shall at least get an inkling of why the ceil-finished, at least not for the time being; for him eggs for breakfast, she must be careful to those inspirations recorded on his window shut- see that they are fresh; if they are not, he is

There are times when he will call her every it is to be found everywhere-on and under his half hour; and there are other times when he table and planoforte, in the doorway, on tables, would have her dissolve, or fade into thin air. Her presence becomes a constant irritation to him, and especially when he is going about the house in the nude, taking a sun bath in the manner of Benjamin Franklin, At times like this, when he stands at the window, in the sun's rays, one might, if quick enough, get an excellent idea of what a genius's anatomy looks like. But even ing given him "dish water" instead of coffee that if slow in coming, still there would be the free sure to be found standing by the windows, say- morning, and warning her never again, if she exhibition, for Beethoven would stand storming down at us and stamping in rage, instead of

But wait! While at his home there are a few

worth while things to see. If we peep at him through the keyhole at night, we will see his face just lathered for shaving; and another peep at him the following morning will reveal him getting up from bed, with the lather hard on his face. Nor was it his fault. He had lathered his face with every intention of shaving, but suddenly his muse had come knocking at the door and he had sat down to compose with the foam on his face, and had fallen asleep with it still there. But perhaps it is just as well, for Beethoven's hand was never very steady; and after shaving he bled so profusely that he looked liked an Indian smeared with war paint.

New Feathers Soon Soiled

Perhaps, if we come back the following day, we may also play a little trick on him. If we are kindhearted enough, we may stop to notice that his suit of clothes looks soiled and ragged. A man may be a genius and be beautiful within him; but is that any reason why he should not look beautiful from without also? Hush! Beethoven is going to bed. Ah! he puts his old clothes down on a chair. Let us wait until he is fast asleep, then tiptoe into his room and substitute a new suit of clothes for the old ones.



The Inspired Beethoven

EDITORIAL BY JAMES FRANCIS

THE ETUDE

Music and Culture

The following morning he will get up, put on the new suit-and never know the difference. This seems incredible; but let us call Herr Stephan von Breuning, Beethoven's dear boyhood friend, and he will tell us that he once played the very same trick on his absentminded Ludwig.

We have done a good deed, and should feel very proud; but Beethoven will be Beethoven, and soon this suit, too, will be ragged; and he may be found walking in the street with a preoccupied air, and looking like anything but a Beau Brummel.

A policeman stops him and asks, "Who are you?"

"Beethoven!" comes the Napoleonic reply. "Beethoven doesn't look like that," snaps the policeman; and soon the frenzied composer finds himself languishing in a prison. He creates such a rumpus that the other prisoners follow his example till the prison becomes a bedlam.

The officer goes to fetch the governor; the governor goes to fetch the director of the Wiener Neustadt, saying, "Come quickly; you must identify a maniac."

The maniac turns out, indeed, to be Beethoven; and, to rectify this error, the governor gives him a free lodging for the night and sends him home next morning in the magisterial coach-an Apollo in his golden chariot.

A Raptus in Rain

A day later, we spy him on a street corner, jotting down his latest inspiration-while rain comes pouring down on his head. If there is a snowstorm, rainstorm, or hailstorm, we may be sure Beethoven is enjoying it to the fullest, striding briskly along through the deserted streets, like one going on a holiday picnic. Nor dare we bring him an umbrella. Umbrellas are not for nature lovers; and Beethoven loves the rain even if it soaks him to the skin. It would seem safe to say that even the Biblical deluge would not have frightened him, and that he would but have seeing on the waves.

bring him forth. Soon, however, the mystery is own works. We purchase tickets and go in. What do we see? Beethoven conducting the orchestra lower and lower, like one sinking in quicksand; he leans like one struck by lightning. But when spreads his arms, thus upsetting the lamps of church work resulted. both boys stationed at either side of him. He sits down and plays again; ten minutes later the incident is repeated. We all burst into an uproar. much to Beethoven's indignation. He sits down again; his hands descend upon the keyboard; and half a dozen wires break simultaneously. Beethoven announces he will give no concert; the management is obliged to give us all back our about for the next few weeks. Time passes. Bee-

William C. Steere

Introducing to ETUDE Readers the Winner of the First Prize in Class One of THE ETUDE PIANO SOLO COMPOSITION PRIZE CONTEST

A native and a lifelong resident of Worcester, Massachusetts, this well-known composer has sent his manuscripts to publishers in Philadelphia, Boston, and New York, and has been successful in having his compositions become represented in the catalogs of the leading American music publishers. Despite this, Mr. Steere goodhumoredly claims to have more compositions in



WILLIAM C. STEERE

manuscript than in print. His compositions run into a generous variety, including piano numbers, songs, anthems, organ selections, and orchestra numbers. Included in his organ compositions are two sonatas which have been performed from manuscript

Seeking information as to the source and course of this composer's musical craftsmanship, we find that his father was an organist and a violinist, built himself a roofless boat and gone sight- and that as a boy of seven years of age William started the study of piano playing. He admits that One day we look for him everywhere, and he he did not take to the piano with avidity as a is nowhere to be found. Even the rain does not boy, and that he was somewhat indifferent to the music lessons given in school classes. Nevertheless, solved; we pass a concert hall, only to learn that he did learn to play, and was still a boy when he Beethoven is about to conduct a concert of his played the piano with his father's orchestra and sometimes played the cornet with this group.

His early efforts at composition were in the as only he can. At the piano he crouches down field of dance music and orchestra, prompted somewhat by a youthful ambition to become "the then at a crescendo, he gradually emerges, a American Strauss." The continued urge to commenacing spirit from the underworld; at forte, pose prompted him to study under Arthur Knowlton of Boston, Under this capable American he plays the solo part in one of his concertos, the teacher he received a thorough training in harreal fun begins. He plays the piano part with mony, counterpoint, and form. During this period heroic eloquence: but when the full orchestra orchestra work was dropped gradually and there comes in, he forgets he is only the soloist, and was a venture into piano teaching. Organ study becomes conductor too. He leaps up and out- also was taken up and the natural turning to

Then followed three years at the New England Conservatory as a private pupil under Dr. Henry Dunham in organ and choir training, and Dr. George W. Chadwick in composition and orchestration. Over a good record of years as a church organist and a choirmaster Mr. Steere has served a number of leading churches in Worcester and Worcester County, and at present is the organist money; and we go home, with something to talk and choirmaster of the Old South Congregational Church. The musical ministry at this church sets thoven grows older. It becomes increasingly diffi- a high standard. Mr. Steere has under his direccult for us to catch a glimpse of him. We call at tion a solo quartet, a well trained choir of thirty

organ is a fine four-manual Möller instrument

Mrs. Steere also is a musician, being a fine pianist and a former plano teacher. Mr. and Mrs Steere have two sons, both of whom also are able performers, although only one has ever followed music professionally.

It is with pleasure that we present in the music pages of this issue Mr. Steere's Prize Winning Composition entitled Valse Rubato.

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Young piano pupils who are studying pieces containing two note phrases, for the first time, are often inclined to hold the second note to long. Let us take, for example, this phrase from A Song of India, by N. Rimsky-Korsakoff.

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The teacher should explain to these pupils that the second note is to be shortened one half. That is, if it is printed as an eighth note it will be played as a sixteenth. A simple way to iliustrate this is to change the notation so that the second note is shortened a half, and followed by a rest of equal duration.



Marked in this manner the pupil can see exactly where he should gently release the key in order to allow a tiny pause before he starts to play the next pair of slurred notes.

The Stamp of Approval

One of the most hopeful signs of the progress of civilization is the growth in an appreciation of the arts and art workers. Postage stamps usually bear the portraits of patriots, frequently





THE ETUDE



soldiers as well as statesmen. When a great nation recognizes the art creators, it is paying a tribute to those stable things that last through the generations. The United States Post Office Department has just issued a series of postage stamps bearing the portraits of Stephen Foster, John Philip Sousa, and Victor Herbert. In this it follows many foreign nations which have placed his home; he is not in. (Continued on Page 427) voices, a girls' choir, and a children's choir. The the portraits of great composers upon stamps.

Some Recent Tunel

Donald Mart

IN HER NEWEST STARRING VEHICLE, "It's A Date" (Universal), Deanna Durbin sings Musetta's Song, from "La Bohême"; Loch omond; Schubert's Ave Maria; and Love Is All, P Tomlin and H. Tobias, A scientifically inded film fan, holding a stop watch on the erage Durbin song, would discover that he was ting three minutes of melody. What he could t discover is that he is also getting the benefit several pieces of chalk, five hundred fifty feet telluloid, and seven hundred seventy-six work -rs of ninety-seven experts. The singing itself, ch seems no more complicated than allowing 3 Durbin to send out her tones, is in reality a involved piece of work.

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DECAUSE THE DEMOCRATIC WAY is the only way of life for him, Arturo Toscanini has renounced two of the things that were most precious to him. First he gave up conducting the annual Wagner festival at Bayreuth. And now he has turned his back on his native

Toscanini regarded his work at Bayreuth, conducting the Wagner music dramas in the theater that Wagner built, as the artistic summit of his career. He was happiest there. It has not been told before that Toscanini never took a pfennig of pay at Bayreuth. "I can't," he explained; "it's like taking money from Wagner."

But when Adolf Hitler struck savagely at artists and simple human beings, because of the accident of birth and race, the little maestro with the silver rim of hair, the patrician features, the slight body and the flaming spirit. did not hesitate. He quit in emphatic protest.

Italy is home. Its colors, its landscapes, its very odors are dear to him. Last summer he did not go home, for the first time in decades. He joins the august company of Thomas Mann, Erich Maria Remarque, and those other shining free spirits to whom love of human liberty is more treasurable than personal yearnings,

Born and bred in the traditions of freedom. Toscanini believes utterly in the right of every man to liberty of action and conscience. Could a man's philosophy of life be clearer? Yet Toscanini is regarded as a man of mystery.

A Master Among Masters

Toscanini, Man and Legend

Howard Jaubman

cian of the World." He plays for the largest audience that realm he is supreme; and emiends. Since he never bothers to correct or deny even the weirdest cent climaxes. of tales, they mul-

tiply. Many of them are pure fantasy. Actually, Toscanini has the simplicity of children and of the truly great. Making music, he can be an uncompromising tyrant. "I am responsible for the performance and the players must give me what I want," he explains. It is the musical autocrat around whom the legends cluster: the conductor who, when he does not get what he wants, throws his baton at his players, smashes his watch, tears up scores, stamps and storms and swears, like a prophet of retribution, or a child in a tantrum. There is a basis for these tales. Toscanini himself says he is two men, one of whom the other cannot control.

The other Toscanini, the man his friends and family know, is anything but forbidding. He is sociable. He loves a gay party or an evening of quiet conversation. He does not carry on about music like the æsthetes and highbrows. Indeed he is fond of a spot of swing. He and Sonia Horowitz, his five year old granddaughter, like- an opera in a night, and conducted it from wise love the music from "Snow White." He was memory the next day. Recently Toscanini sat surprised one day in his studio, playing Heigh- down and played from memory all of Mendelsho, heigh-ho, it's off to work we go on the piano sohn's "Songs Without Words." He had not while little Sonia wielded a baton. "Her beat was looked at the pages for more than half a cencorrect," grandpa boasted.

The Shrinking Violet

There is the legend of Toscanini's aloofness. Do not believe a word of it. He is gregarious. NBC has provided for him a lavish suite-office reception room and dressing room-carefully chosen to seclude him from the turmoil of Radio City. But that is just what Toscanini does not like about it! He will not use it, except to change never write music to meet his own severe clothes. Instead, he wanders around the build- standards. ing, visits other offices, talks with everyone at Young Arturo took on odd jobs as a violon-

"the First Musi- itors and general bedlam, the better he likes it. Toscanini's affection for the throb of life has much to feed on at home. There vitality spills over. Friends, relatives, even hangers-on always surround him. This was true in his supposedly ever has listened secluded villa at Kastanienbaum, near Lucerne. to music. In his It is true today in his Riverdale house that overlooks the majestic sweep of the Hudson River. He does his work, reads, studies scores, and renence invites leg- hearses in the midst of a vortex of noise. Occasionally he rises up in his wrath and protests. He is heeded for a few minutes, then the hubbub builds up again like one of the maestro's magnifi-

> Toscanini sleeps very badly. He says that the night is his enemy. Long ago he decided to quit fighting insomnia Instead, he prepares now for the hours of wakefulness. Beside his bed is a table piled high with books and scores. When he wakes he turns on the light and opens a volume, holding it close to his face because of his nearsightedness and looking like a wise and

A Musical Gourmet

His curiosity is enormous and his mind is restless. He goes over scores that he may not conduct in years, just renewing acquaintance with old friends. He reads poetry, novels, adventures and discussions of world affairs.

What he reads or hears he seems never to forget. The tales of his memory seem fabulous, but they are true. He has been known to learn a new symphony in three hours, and then conduct it without looking at the score. He once learned

Music has been his whole life. He was born March 25, 1867, and entered the Conservatory when he was nine. His main subjects were violoncello and piano, but he was a promising young composer. When he was seventeen he conducted one of his own works before a private audience. His masters urged him to specialize in composition, but the boy would not; he felt he could

Toscanini is the finest conductor of our time; NBC. The more telephone calls, messengers, vis- cellist in theater (Continued on Page 416)

Radio Musical Event^{ere} for Music Lovers of the Name o

Alfred Lindsay Mording American composer has

O PARAPHRASE the old nursery rhyme, in organization that has a popular bands "some like 'em hot and some em sweet." Distinctions in style, however, Programs, featuring Fr em sweet." Distinctions in style, however, Programs, featuring France often elusive, since styles frequently get sylvanians, on any of the mixed up. Thus we find swing outfits turning week NBC network out numbers which can be described only as will be the out numbers which can be described only as "smooth music", and avowed purveyors of sweet music mixing in swing. Mixing styles often creates a style, paradoxical as that may seem. Take the voices with inspirthe case of Fred Waring and his band. When mirable precision an Fred started playing for "peace parties" after seldom duplicated on the World War, ragtime was all the rage. Now not eclipsed. The ch Fred had an ear for tunes and melodies that of a high caliber. The were pleasing. How to make use of the instruwaring decided that the human voice was the

Lee and Al Reiser, famous radio duo pianists

Fred, "and since something had to carry the

melody, we all sang." Thus we have the story

of the Waring blend that has been successfully

pursued by the Pennsylvanians from the time it

When you tune in or will be the chorus the what numbers some of Waring's young arrang of the fact that Waring

answer, so his group-comprising two featured many of his singers were actually taught by him hot banjos (one played by Fred himself), a plano to read music. Once, when Waring and his band

were being "auditioned" by a radio sponsor, he was advised to cut his rehearsal hours. Those many hours spent in preparation for a fifteen minute show were regarded as needless expense. Waring refused to comply with that request; he held out until a sponsor who saw the value of his outfit as a versatile group came along. Waring believes in keeping his group intact. No outside talent, like visiting stars, are featured in his show. He has versatile members in his



Not all of the material that is rehearsed during the day goes on a Waring program. "The most important element is spontaneity," he says; and for this reason he does not tell the

and drums-differed from other bands of that which of the numbers being prepared will acand drums differed from other outline of that period mainly in that they sang every number tually go on that night. He says he likes to keep them guessing and on their toes; hence he sets "We played only rhythm instruments," says the show and dictates the continuity fifteen min-

RADIO

organ is a fine four-manual Möller instrument. Mrs. Steere also is a musician, being a fine pianist and a former piano teacher. Mr. and Mrs. Steere have two sons, both of whom also are able performers, although only one has ever followed music professionally. It is with pleasure that we present in the music

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Marked in this manner the pupil can see exactly where he should gently release the key in order to allow a tiny pause before he starts to play the next pair of slurred notes.

flair for Stamp of Annroyor be often to his band as a "vochestra." This is because almost every orchestration contains vocal bers; and perhaps it is not generally known it. practically the whole orchestra of twent-ofplayers sings as well as the large group 12: makes up the chorus. He refers to his Gie 0 method as the "tone syllable" technic Emiing this he points out that a one syllable with like "Home" has three different types of splanes in singing-ho-ooo-mmm. By breaking down a word like this, he points out, one can stress to more melodious tone syllables and, by phrasne avold the homelier sounds. He originated the term, "feminine punctuation", for the added girl's voices.

"gang" instead of stars or sepa- of the Waring broadcasts, devoted to collect life teners, is an interesting tale. The plan was precipitated when an old friend, the football coach at Colby College, Maine, wrote to Waring asking his advice on how to get a good pep song. Fred replied by writing the song himself and presenting it to Colby over the air. Immediately he was besieged by similar requests from other colleges. And so these written-to-order pep and alma mater songs became a regular feature on his Friday night broadcasts.

"There's nothing more heart warming", says Waring, "than a good college tune. They are sung and sentimentally remembered when other songs are forgotten. But, though hundreds of popular tunes are brought out each year, little effort has been made to add to the list of traditional college pep and alma mater songs. I am therefore happy to make some contribution to this grand type of music; for my (Continued on Page 424)

Some Recent Tuneful Films

Donald Martin

IN HER NEWEST STARRING VEHICLE, "It's A Date" (Universal), Deanna Durbin sings Musetta's Song, from "La Bohême"; Loch Lomond; Schubert's Ave Maria; and Love Is All, by P. Tomlin and H. Tobias. A scientifically minded film fan, holding a stop watch on the average Durbin song, would discover that he was getting three minutes of melody. What he could not discover is that he is also getting the benefit of several pieces of chalk, five hundred fifty feet of celluloid, and seven hundred seventy-six work hours of ninety-seven experts. The singing itself, which seems no more complicated than allowing Miss Durbin to send out her tones, is in reality a very involved piece of work.

Take, for instance, the rendition of Musetta's Song. The aria is first sung into a microphone in a sound room, to the accompaniment of a fifty piece orchestra, under the direction of Charles Previn. The chalk was used to write the words of the song in large letters on a blackboard high on the wall above the recording booth, and facing Miss Durbin, as is the custom in all screen singing. In the action of the picture Miss Durbin sang the grig again, in a Hawaiian ballroom scene. This time it was photographed but not recorded, her silently filmed lip movements being later synchronized to the previously recorded song. For her gown in this scene, used once and then discarded, the services of one designer and six seamstresses were needed, Also active in the "shooting" were one make-up man, one hairdresser one script girl, two camera men. one assistant director, one dialogue director, and an orchestra of fifteen musicians, whose accompaniment, like the photographed song, were filmed but not recorded. An average eight hour work day was expended by each of these experts, faithful resemblances. In either in filming or recording; and other specialists in the cutting room, the library, and various departments, complement the full count of various members of the cast, including Deanna ninety-seven experts needed to bring a single Durbin herself. Miss Loftus admits that the song to the public.

A Marvelous Mimic

Also featured in the Durbin production is Cecilia Loftus, known to more than one generation of playgoers as one of the greatest mimics rest. in the history of the theater. Miss Loftus has a personations that extend their scope from the except as her imitations require the rendition of comic songs. Her remarkable range of voice is not natural to her. She has acquired it by assiduous and often difficult study, in order to "take off" the widely varied celebrities who peo-

IUNE. 1940

(Above) Ann Sheridan and Jeffrey Lynn in "It All Came a new musical film based on a story by Louis Bromfield, famous American novelist. (Right) Deanna Durbin in the new musical pic-ture "It's a Date." The little girl of yesterday becomes a young woman.

depends chiefly upon her voice to get her uncannily her current film Miss Loftus gives imitations of acquiring of her great vocal range has neces-

ple her gallery of models.

Miss Loftus impersonates

both men and women and

sarily required a certain amount of forcing, which has put a strain on her voice. She practices four hours a day regularly, following her work period with an hour of complete The deep-throated voice that secured for Ann Lynn really does play piano.

vocal range of four octaves, making possible im- Sheridan her original opening as singer with a college orchestra, and which led directly to her fluty soprano of Beatrice Lillie to the resonant initial opportunity in films, will be heard for baritone of Lawrence Tibbett. Miss Loftus does the first time in modern songs in her new starnot regard herself as a "professional singer", ring vehicle, "It All Came True" (Warner Broth-

MUSICAL FILMS

ers). Miss Sheridan introduces two new numbers, written especially for her; a rhumba rhythm called The Gaucho's Serenade, by James Cavanaugh, John Redmond, and Nat Simon, and a ballad, Angel in Disguise, by Paul Mann and Stephen Weiss. Despite her vocal accomplishments, Miss Sheridan has sung in only one previous picture, "Dodge City", in which she performed an old-fashioned air.

By way of providing authenticity of atmosphere for the current production, Warner Brothers appealed to The Society For The Preservation and Encouragement of Barber Shop Quartel Singing In America, to help decide which of the favorite tunes of the "gay nineties" were to be used in the night club sequences around which the plot pivots. The action concerns the theatrical boarding house conducted by the heroine's mother; when it is threatened with mortgage foreclosure, the professional inmates come to the rescue by turning it into a night club. The situation opens the way for a number of excellent vaudeville turns, by no means least among which is the "Elderblooms" troupe, a chorus of nine old ladies, singing the songs of yesterday in authentic style. In the search for popular airs of the period, the impressively titled society about barber shops polled its reputed membership of onc million; and the surprising result is that Sweet

Adeline did not win first place, O. C. Cash. founder of the Soclety, and an advisory board-including Bing Crosby, Governor Carr of Colorado, George P. Rea. President of The New York Curb Exchange, and Sam Breadon, owner of the St. Louis Cardinalsput their stamp of approval upon the following songs: Pretty Baby: In My Merry Oldsmobile: Mr. Dooleu: Put On Your Old Gray Bonnet: Daughter of Rosy O'Grady; When Irish Eyes Are Smiling: and Oh. You Beautiful Doll, Warner Brothers agreed to abide by their choice. The personnel of the committee assured a layman's decision.

Appearing with Miss Sheridan is Jeffrey Lynn. who holds a record for having played the piano in every picture in which he has appeared. He began in "Four Daughters", as the young musician who later rose to fame in "Four Wives." In "Daughters Courageous" he played accompaniments for Priscilla Lane; and in "It All Came True" he accompanies for Miss Sheridan, Mr.

Music, Food For Emotions

Hollywood reports further keen activity in preparing adequate musical settings for films that are not "musicals", that contain no music in their plot sequences, and that have no relation to music in any way. The theory is that music stimulates the emotions, whether the listener is conscious of it or not. Hence, the more music. the greater the "assault" (Continued on Page 420)

was a four man band to the development of its

Records That Enrich the Musical Home

Peter Hugh Reed

John Charles Thomas in "Rigoletto"

D EING SUCH AN INSPIRED operatic com- sent interestingly contrasted sidelights on the owns less of the worldly elements than any other of his church works. Victor's recent recording of this great work (set M-649) is one of the best achievements of its kind for the phonograph. True, the performance-by the Choral Society of the University of Pennsylvania, with four church soloists, and the Philadelphia Orchestra-is one marked by forthright momentum rather than by tonal nuance, nevertheless it is an enjoyable one. particularly from the contribution of the chorus Perhaps the conductor, Harl McDonald, contributes as much to the performance as anyone else; one feels his intelligence and musicianship order. It is in one long movement, the material are important parts of its

realization. Although Mozart worked diligently on the "Requiem" during the last year of his life, death overtook him before he could complete the score. It remained for his pupil and friend, Süssmayer, to complete the unfinished portions of the work. It always has been debatable among scholars whether Süssmayer received instructions from Mozart regarding the completion of the "Requiem", or whether he wrote the remaining portions of it himself. There are those who believe that Mozart instructed his pupil and others who do not. Be that

poser did not conceive the Benedictus, one of the sections completed after his death, so characteristic is it of his work.

The "Requiem" is uneven in conception; its inspiration rises and falls. Its most inspired pascelestial beauty. The work is one of supplicating drama, and it is the moments of heartfelt entreaty and heavenly beauty that are best remembered by the listener. In these troubled times such music as this is spiritually most rewarding.

Two American symphonies recently issued pre-

poser, it is perhaps natural that Mozart work of native composers. In Howard Hanson's could not escape his operatic inclinations "Romantic Symphony" (Victor set M-648), played in his church music. In this sense he was like by the Eastman-Rochester Symphony Orchestra, Verdi. Mozart's "Requiem" (K. 626), however, as directed by the composer, we have a more conventional, and therefore a more easily assimilated work, than the "Symphony No. 3" by Roy Harris, played by 'Koussevitzky and the Boston Symphony Orchestra (Victor set M-651). Hanson's symphony was written in 1930, and was in direct contrast to much of the music of its day. It is a well constructed work, in three conventional movements, sturdy and individualistic in feeling despite some echoes of other composers. It does not seek to probe any great depths but rather, we and orchestra; the soloists are hardly satisfactory. feel, to express, emotionally, qualities as untroubled as they are frankly personal.

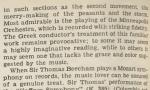
Harris' symphony is of a completely different

growing out of itself-out of the broad dramatic first theme of tragic import. It is divided into five well defined sections-tragic, lyric, pastoral, fugal (suggestive matic-tragic. The music is full of characteristic strength and purpose, and in the opening and closing sections it owns thrilling and inspired moments. The work is unfortunately an uneven one, since its lyrical sections lack an essential fluidity to complement fully the sinewy strength of the other parts. Although, in its structure, reflective of modern tendencies, the symphony is not excessively

dissonant. Both of the above as it may, it is difficult to believe that the com- works are given splendid performances and are excellently recorded.

Dimitri Mitropoulos' performance of Beethoven's "Pastoral Symphony" (Columbia set M-401) owns a rhythmically intensified first movement that is unequalled by any other recorded persages, however, are of supreme and frequently formance. Mitropoulos makes his excursion into the country an exciting one, almost too intense





phony on records, the music lover can be assured of a genuine treat. Sir Thomas' performance of the "Haffner Symphony" (K. 385) (Columbia set M-399) is no exception. The genius of Mozart is saliently evinced in the first movement of this work, for what on a first hearing may seem a singularly ineffectual opening theme proves a most fertile basis for some striking polyphonic writing. The work has long been familiar to record buyers through Toscanini's recording made ten years ago. It is a tribute to Beecham that one finds his performance equally impressive as that of Toscanini; and, since it is far better recorded it may well take precedence over the earlier set.

It has been appropriately said that perhaps nowhere do we come nearer to the heart and soul of Bach than in his Chorale Prejudes. Every organist knows Bach's "Little Organ Book", which contains preludes appropriate to each season of the Christian year; and, now that Victor promises us a complete recording of this famous collection of church music, it will be possible for every music lover to know these expressive works intimately. E. Power Biggs, playing on the Baroque organ of the Germanic Museum of Harvard University, gives us fifteen of the chorale prejudes, beginning with the calendar year (Nos. 17 to 32 inclusive) (Victor set M-652), Mr. Biggs performances, although hampered by an echo in the museum, are competent if not greatly inspired.

Perhaps the all around best organ recordings to be issued to date are those made by Carl Welnrich on the Baroque organ at Princeton University. One may quarrel with the organist's frugal use of registration upon occasion (as in the Bach "Toccatas and Fugues"); but this condition is happily less in evidence in his performance of the music of Bach's great predecessor, Dietrich Buxtehude (Musicraft set 40). There is a fine tonal of a scherzo), and dra- warmth in the Weinrich performances of the composer's Toccata in F major; two "Chorale Preludes"; a Chorale fantasy; and the Prelude and Fugue in E minor. And what a richly rewarding musical experience these compositions provide! Every Bachian enthusiast should hear this music; the recording, free from disturbing echoes.

> The youthful planist interested in a study of modern music will find Victor's "Piano Music of the Twentieth Century" (set M-646), played by Jesús Mariá Sanromá, a highly compensating album. In the first place Sanromá is a wholly admirable pianist, one upon whom the student can rely as an authority. The set is musically uneven, but interestingly contrasted. It contains Debussy's early Nocturne in D-flat: five "Visions Fugitives" by Prokofieff; Copland's Scherzo Humoristique; Respighi's Notturno; Krenek's Little Suite, Op. 13a; and Schönberg's "Six Little Piano Pieces, Op. 19."

> A pianist new to discs is Alfred Mirovitch, recording for Royale. Although one admires this player's choice of material, since it often comprises works never before recorded, one is less intrigued by the calibre of his playing which is stodgy-lacking in rhythmic subtlety and tonal accuracy. His performances of Albeniz's Malagueña and Seguidillas (disc 1841) are rhythmically distorted; his (Continued on Page 410)

> > THE ETUDE

The Etude Music Lover's Bookshelf

THE RHYTHM THAT MADE A MAN?

Maurice Rayel's Bolero, fine as it is, by no means represents more than a small part of the monumental achievements of that great Basque composer. Before November, 1928, when Ravel's famous number was published, scores of pieces in this form had been composed. Few others than the ballets in Weber's "Preciosa", Auber's "Masaniello", the Bolero, Op. 19 of Chopin, and that of Moszkowski, were known outside of Spain. The rhythm in itself is fascinating by its very monotony. It appears in various forms.

The first form was: 31111111111 Another of these was: 3, 17777 | 1 TT | Later it became:

السنشاسية

All of these, however, are markedly different from the form used by Ravel:

> *Libration | شنش شاشا

which has set a vogue for this rhythm that has been used in very much similar form by orchestral arrangers in dozens of popular transcriptions of present day tunes

Another Spanish dance, the Cachucha, which is danced by a solo performer, resembles the bolero. On the other hand, the bolero itself may be danced by any number of couples. It is invariably accompanied by the castanets. Contrary to popular opinion, the dance is not a folk dance. but is said to have been introduced as late as 1780 by a famous dancer, Sebastian Zerezo.

A new biography, "Bolero", by Madeleine B. Goss, dealing with the life of Maurice Ravel, uses the attractive title to draw attention to the very fine life story of the great contemporary of Debussy, whose works rank with the older French masters in popular favor. Ravel, of course, was widely known to serious musicians years before his famous Bolero was written. Therefore the composer was astonished to have this work create in a few years an international furore. When Toscanini introduced it to America in 1929, the audience stamped and howled with enthusiasm. It was immediately repeated over and over again by scores of orchestras. Soon it was taken up in a Broadway show where it was given with an accompaniment of a large number of huge Negro men beating with their hands upon enormous African native-type drums. Next it appeared in a brilliant spectacular presentation in the Radio City Music Hall, as arranged by Erno Rapeé. Then Hollywood captured it for the movies, with George Raft; and the Bolero was whistled from coast to coast. Apart from the distinctive rhythm, the composition is marked by the development of a mystically captivating theme, played over

and over with a hurricane-like crescendo up to the abrupt end.

Ravel was extremely "shy and reserved" and his friends who "considered him cold and aloof from human emotions" were amazed when he produced the fiery and lascivious Bolero.

Ravel's mother, Marie Eluarte, was a Basque, His father, Joseph Ravel, was a Swiss mining engineer who was one of the early inventors of automobiles. He was much older than his wife.

were both musicians, and I was familiar with great music before having mastered my ABC's. In my ninth year, father was called to take charge of a theater in Vancouver, and we all went with him. There was more talk than ever of performances in our home, and I begged to be allowed to "perform", too. Father put me on a program, and mother coached me. The great day arrived; a dazzling spotlight flared; I saw a sea of faces before me and became panic-stricken. I stood

there, my arms stretched out behind me, with a tight hold upon the backdrop curtain, while father, in the pit with baton in hand, motioned me forward. Well, I sang the Vissi d'arte, from "La Tosca," and so I suspect that must stand as my début. But from that moment I knew that

Maurice was born March 7, 1875, in Ciboure under the shadow of the Pyrenees, and was baptized a few days later in the Church of St. Vincent, Contrary to many printed reports, Ravel had no Jewish blood. His father was a fine amateur musician. The son, at the age of eleven, was placed under the instruction of Henri Ghys, composer of the well-known Amaryllis, otherwise known as the Air of Louis XIII. In 1889, when he was fourteen, the boy was entered at the Paris Conservatoire, where he studied piano with Eugène Anthiome, Charles de Beriot (son of the famous violinist), and composition with Emile Pessard. Henri Gédalge and Gabriel Fauré. The word conservatoire implies conservative, and Ravel's early works were considered too advanced. Consequently he was advised not to take so many "liberties." The exposition of 1889 brought to his attention the works of Rimsky-Korsakoff and also the music of the Javanese Gamelan, which contributed to

BOOKS



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his ambition to leave the beaten track. Together with his Spanish friend, Viñes, he was also very much influenced by the music of Alexis Emmanuel Chabrier. He was likewise affected by the original ideas of the Scotch-French composer, Erik Satie, In 1895 Ravel, at the age of twenty, published his first composition, Menuet Antique. This was followed by his delightful Habanera.

Ravel's most important teacher was Gabriel Fauré, not J. B. Faure, the composer of The Palms, who only now is coming into an altogether too tardy recognition in the United States, Rayel competed for the Prix de Rome, the famous grand prize so munificently and magnificently given to successful students at the Conservatoire; entitling them to study three years abroad. Among those who have won this prize were Berlioz (1830) Gounod, Massenet, Debussy (1884), Bizet (1857) Charpentier (1887), Rabaud (1894), Marcel Dupré (1914), Jacque's Ibert (1919). Ravel tried for the prize in 1901, 1902, 1903 and failed. This aroused great indignation among his friends, and the affaire Ravel resulted in the resignation of the director of the Conservatoire, Théodore Dubois, and the election of Gabriel Fauré, Ravel's teacher, in his place. There was no reason other than that the teachers and judges of classical tradition could not countenance the young modernist. Ravel had already written his great success, Jeux d'eau and was a very successful musician at the time when he failed. The French Government, in an effort to compensate for the brilliant composer's humiliation, offered him its highest decoration, the Legion of Honor, but Ravel was so incensed that he refused all honors.

Ravel was accused of imitating Debussy, but this was not at all the case. He was a great admirer of Debussy, to whom he dedicated his Sonata for Violin and Violoncello, with the line "The most important, and the most profoundly musical of all composers of the day."

The twenty chapters of Madeleine Goss's really splendid book bring to attention much that has never been hitherto revealed. It makes very interesting and profitable reading for both music lovers and students. Ravel's numerous compositions are becoming more and more popular every year. The author has very wisely added a list of sixty recordings of the works of Rayel. "Bolero-The Life of Maurice Ravel"

Author: Madeleine B. Goss Pages: 303 Price: \$3.00

Publisher: Henry Holt and Company (Continued on Page 424)

THE RIGHT HAND PEDAL of the piano is properly called the sustaining or damper pedal, for the reason that the tones are sustained when all of the dampers are raised from the strings by this pedal. It is often miscalled the "loud pedal." Of course "loud" is a short, easy and convenient word to use, but it carries with it the wrong impression.

When one key is struck, only the one damper belonging to that key is raised by this pedal, to allow the tone to continue as long as the finger holds that key down. When the sustaining pedal is pressed down and a tone or chord is struck, this tone or chord seems to grow in resonance and intensity as the other strings, freed of the dampers, vibrate more or less in sympathy with them. So only in this way does it seem to be a loud pedal. Some pianists can make use of this pedal in that way to good advantage.

When attending a concert, I like to sit where I not only can see the pianist's hands, but also can watch his use of the pedals. to see how he even caresses them to assist in bringing out the tonal beauty of his music.

The Left or Soft Pedal

In the majority of grand pianos, the third or soft pedal shifts the action sidewise (to the right in some makes, to the left in a few others) just far enough for the hammers to strike two strings instead of three, thus decreasing the volume of tone approximately one-third. Occasionally in some grand planes the soft pedal brings the hammer near the strings, as is the method in all upright pianos. This lessens the distance the hammers have to travel, thus

of this method of softening the tone is that it changes the touch, or "feel" of the keys, allowing them to go down too easily or with a lighter

that the hammers return to normal, or "rest", position when the keys are raised, by force of rights, the return of the hammer to "rest" is call a bridle strap

The Middle Pedal

I know of at least eight different types of the middle pedal, which have been introduced by

for real sostenuto effects. Of course, the word on the manuals.

What Good Is the Middle Pedal?

L. W. Chittenden

as directed by the composer, we have a more conentional, and therefore a more easily assimilated york, than the "Symphony No. 3" by Roy Harris, played by Koussevitzky and the Boston Symshony Orchestra (Victor set M-651). Hanson's ymphony was written in 1930, and was in direct ontrast to much of the music of its day. It is a vell constructed work, in three conventional novements, sturdy and individualistic in feeling espite some echoes of other composers. It does ot seek to probe any great depths but rather, we el, to express, emotionally, qualities as unroubled as they are frankly personal.

Harris' symphony is of a completely different rder. It is in one long movement, the material

growing out of itself-out of the broad dramatic first theme of tragic import. It is divided into five well defined sections-tragic, lyric, pastoral, fugal (suggestive rs as a of a scherzo), and dra- expert matic-tragic. The music as few is full of characteristic iditor's strength and purpose, and in the opening and closing



weakening the force of the hammer blow, which sostenuto is the Italian for our English sus- by that instrument called a "Practice Clavier." results in a softer tone. The objectionable feature tained; but, as applied to the middle pedal, its operation is quite different from that of the sustaining pedal. It does not raise the dampers from the strings, but simply catches and holds the dampers that have been raised by the striking There is another advantage that the grand of the keys, which must be held down long action has over the upright action, and that is enough for the pedal to be depressed, which is done an instant after (not before) the keys are struck. Pressing the middle pedal before the keys gravity alone, not being aided by springs. In up- are struck causes no effect whatever. When the sostenuto bar catches the dampers, the fingers aided by a spring and a slight jerk of what we can then release the keys and the chord will continue to sound as long as the pedal is down. The pianist's hands are free to play " contemporary" passages.

One musician friend of mine suggested that the term "organ pedal" would not be a bad name various makers of upright planos; not all in one for the sostenuto pedal, as its effect is not very much different from the manner of a pipe organ To my mind, the best use to which the middle when pedal notes are held with the feet while pedal can be put is that of a real sostenuto pedal changing harmonies are played with the hands

The sustaining and sostenuto pedals can be used conjunctly with very pleasing and delicate effects. Mr. Paderewski gave long and patient study to this pedal The sostenuto pedai is sometimes called the "artist's nedal". for surely one has to be an artist. and a very accomplished planist well trained in Its use, to employ it expertly. To many musicians and good musicians at that, it is a good pedal to "let alone," I think one reason for that attitude is that so little music (comparatively) is written for it Occasionally though, one sees music printed with a separate staff added below the regular score, as special notation for this

And Other Appurtenances

A second use of the middle pedal, in both grand and upright planos, is that it serves as a sustalning pedal for the bass section only. This pedal is of great value to the advanced planist who is bullding up harmonles on a common bass note, or pedal point.

A third use is to lower a strip of soft felt between the strings and the hammers to muffle the tone. This not only softens the tone but also changes the quallty. It may muffle the tone till practice will not annoy others who wish to read or study in the

A fourth (ab) use is to lower a rall, in front of the hammers, from which is suspended strips of felt or leather tlpped with metal or some other hard substance, to produce what It has been a fancy to call a "mandolin effect." This may please some, but is rather unplanistic.

A fifth type causes a bar to be brought forward toward the hammer stems, to prevent the hammers from striking the strings. This produces a sound of wood against wood, and the effect is similar to that produced

This is useful for the finger exercises. A sixth type of the middle pedal was to bring into use a set of chimes; an extra little set of hammers being made to strike the chimes.

Just for Ornament

A seventh type further shortens the hammer "travel", making the tone still softer than by the same method employed by the soft pedal.

In the eighth type the pedal is just a "dummy." No effect produced at all, just held up in place by a spring. This dummy is put in very cheap planos to preserve the "three pedal appearance"; and it is, of course, a snide selling device.

The last five uses apply to upright planos only. With these facts in mind, the student and teacher should take very great pains in knowing just what the middle pedal does before attempting to apply it. The right kind of "sostenuto" pedal, properly applied, may produce ravishing effects. The use of the wrong kind of pedal may be ridiculous ln results.

THE ETUDE

Reaching the Larger Public Viola Philo

Popular Soprano of Radio City and of the Music Hall of the Air. Who Sings for at Least Twenty-five Thousand Auditors Daily

A Conference Secured Expressly for The Etude By STEPHEN WEST

Music Hall, of which I am privileged to be a member, is to present the noblest music in such a way as to make it understandable to the very average citizen, the one who may not even credit himself with musical taste. Such a task brings with it a number of requirements and responsibilities, which will be discussed later. But the most important result of the Music Hall's policy is that the performers find themselves in daily contact with some twenty-five thousand people, while the Sunday morning broadcast extends the audience to millions. A large proportion of our listeners write to us, and the thing great day arrived; a dazzling they want most to know about is the secret of

First of all, then, what is success? It can scarcely be reckoned in terms of remuneration, and I know from experience that it can be a dangerous thing to reckon it in terms of a glamorous opening. From a strictly musical standis a mastery of one's own medium of work; the other, the opportunity to carry one's best work I must be a singer. before the greatest number of people. These we shall discuss seriously, and especially the opportunities afforded by work in the motion picture

One may hear it said that the singing of arias between films is "undignified." Disabuse your mind of such a belief. There is no work which is either dignified or undignified in its own right. Dignity of office results only when merit and effort are put into the work. Zealous musicianship creates its own dignity, regardless of where it is found. Young career aspirants would do well to consider the needs and opportunities of their local motion picture theatre, before allowing themselves vague dreams of the operatic stage. If the policy of the theater includes good music, a singer has a fine chance of broadening his own experience at the same time that he carries the great songs and arias to people who otherwise might never hear them.

My own experience, oddly enough, has been the exact reversal of the advice here given. Indeed it may be said that the warmest reception I have been accorded was in the nature of a comeback. I have sung since a child. My parents

HE MUSICAL POLICY of the Radio City were both musicians, and I was familiar with great music before having mastered my ABC's. In my ninth year, father was called to take charge of a theater in Vancouver, and we all went with him. There was more talk than ever of performances in our home, and I begged to be allowed to "perform", too. Father put me on a program, and mother coached me. The spotlight flared: I saw a sea of faces before me and became panic-stricken, I stood

there, my arms stretched out behind me, with a tendency is to give the larger parts to experitight hold upon the backdrop curtain, while enced artists, while the younger members simply father, in the pit with baton in hand, motioned me forward. Well, I sang the Vissi d'arte, from do. It is not the fault of the opera companies, point, there are but two elements of success. One "La Tosca," and so I suspect that must stand It must be remembered that in Europe the opera as my début. But from that moment I knew that

A Disillusioned Youth

At fifteen my serious studies began under Carl Jörn. It was found that my voice was naturally placed, with no serious difficulties to overcome. Study went forward and in due time came a recommendation for an audition at the Metropolitan Opera. Mr. Gatti-Casazza and his staff of conductors heard me and a contract followed. Not yet twenty, it seemed that the world belonged to me, happily unconscious of the disanpointment in store. First of all, such youth was against me; and, in second place, was my ignorance of the difference of policy between American and European opera houses. In Europe a beginner is admitted to the company and drilled there. She is given a small rôle to sing and schooled in music, repertoire, and dramatics. until prepared for more important parts, when she is permitted to assume them. In America the

waiting for the chance to use them. My only appearance was in the off-stage rôle of the Priestess, in "Aïda." Naturally it was discouraging, and when my contract expired I took no steps to have it renewed. I was willing to study: but I wanted to sing, too. Somewhere there must be a means of bringing myself before a public. If it could not be the operatic public, then it would have to be some other kind. I married, took great pleasure in my little son. and it was not until four years later that the urge came back to take my singing out of the parlor and the baby's nursery, and to see what I could do with it. Fortunately I had never become slack in my work. Thus when the chance came to sing an audition for Mr. Rothafel, better known as "Roxy," I needed no brushing-up to go forth once more into the world of public music, "Roxy" engaged me at once, for motion picture theater work; and so it happened that Broadway afforded me the opportunity I sought to sing the

finest music to the greatest number of people.



VIOLA PHILO

wait for an opportunity to show what they can

is subsidized by the state, while here it must be

entirely self-supporting. Thus, the box office

must be considered as much as the development

of the younger singers. At all events, I was "in

the opera", studying thirteen major rôles, and

VOICE

Music and Study

Build from the Bottom!

Experience has brought a realization, only too clearly, of the great mistake of trying to begin at the top. It cannot be done! Not only is the young singer necessarily inexperienced, but his very youth holds him back. The young mind can absorb only so much and no more, and the best opportunities are valuable only in what they mean to you. For that reason, young singers, who ask about the meaning of "success", are told to make haste slowly, to grow into their chances, and to begin work in a medium where they can find the greatest room for expansion. It may sound very fine to achieve a minor opening with an opera company; but, unless one can find there room for development and training, it is far better to wait. And, while waiting, do not overlook the opportunities of the motion picture theater.

This type of work requires the utmost versatility. With but brief preparation, one must "find one's self" in all sorts of styles and kinds of music. While singing an abridged version of "Madama Butterfly", one may be called, between shows, to rehearse a medley of Stephen Foster airs, for next week. And both must be not only well prepared but also completely in key with their own style. Otherwise the audience would find no enjoyment. There is no special training for versatility-except versatility itself and experience. Read through all kinds of music, school vourself to analyze styles and types, and, above all, approach everything you do with the utmost seriousness. No audience will believe in your music more than you believe in it yourself.

What the Public Wants

There are many requirements for the singer who would reach a large public, and the first is the voice itself. Be sure that you have more than a "pretty parlor voice" before you subject yourself to the rigors of public scrutiny. Further, then, the singer needs to cultivate a keen ear, a faultless sense of rhythm, and a reliable memory. And, by no means in last place, he must build upon a foundation of thorough musicianship. It is absolutely necessary to master at least one instrument, and preferably two. The singer who can coach and accompany himself, especially during the study years, when repertoires are acquired and styles are mastered, has an immeasurable advantage over the singer who must wait until the accompanist arrives, to be helped along. And the singer who has mastered the violin will find many problems of tone already solved for him

The ability to master various types of music is a by-product of the dramatic instinct. It can be cultivated, of course; but the core of it must be inborn. Some eminent dramatic artists are at their best in only one type of rôle; but the greatest can carry all types, with equal credibility. The same is true of music. It is good to "specialize", insofar as a period of concentrated or specialized study deepens one's perceptions of the music under study; but it is infinitely better to broaden one's studies into a mastery of all types. The demands of my work at the Music Hall have been a liberal education. It is impossible to grow into a rut when one is called upon to perform arias from fifty different rôles, plus songs that span the gap between Bach and Victor Herbert. Not only must the various styles of music be studied; they must be felt. That is where the

Technic and Music Related By Leonora Sill Ashton

HAROLD BAUER once said, "I have never studied technic independently of music."

Like every piece of advice from a master this declaration awakes two reactions in the mind of the piano teacher. The first is that of listening to one of the basic truths through which musicianship is attained. The second, is a sense of speculation as to how to adapt it to one's teaching in practical application during the lesson

There is a term in vogue to-day among pedigogical book titles—"Hidden Helps." One wonders if the music teacher could not well make use of the suggestion in those words, in an effort to relate technic to music.

Beginning with the primary pupil, and looking ahead to the next march or folk song or dance that is to be taught to him, why not write out a short exercise taken from a part of the accompaniment, for his purely technical practice. Take for instance,

and let this he his exercise for his practice period. For the next lesson, the first difficult change in that accompaniment could be given him; to be played so many times, and then joined to the

No teacher needs to be told that melody of the simplest type will almost teach itself to the beginner. The melody is the bright flower of the music which instantly catches his musical fancy. The incorporation of the less interesting parts of the music into a technical exercise will carry out in its simplest degree, the advice given by Harold Bauer.

For the third exercise, the whole accompaniment with its changes from one key to another may be given; written out as before, as a separate piece of music, and given as a separate task,

This practical relating of technic to the music to be learned, may be widened and carried out to an almost immeasurable degree.

We know of one teacher who allows the scale practice of her pupils to be governed entirely by the tonalities upon which the compositions they are learning are built.

Applying this principle to the following, for a medium grade pupil, there would be the scale of F major, to be practiced the given number of times each day; and in addition to this, attention could not fail but be focussed upon the accidentals and embellishments which not only make up, but enhance the fabric of a composition,

The relation of technic to music is one of the vital points of music study. In finished technic lies the ability to manipulate the instrument dramatic instinct comes into play. As the differ- which is the agent for making musical speech

which the art of playing demands. Separated from the life and meaning of music, technic is as a tree pulled up by the roots. To relate the two, is one of the prime tasks of the music

The Young Pianist at the Breakfast Table By Alice M. Steede

ALL PIANISTS have reason to regret the weakness of the fourth and fifth fingers, first in themselves and later in their pupils. But, as Matthay has pointed out, this may be obvlated by using the

weight of the hand and arm behind the finger The following exercise, if correctly played, will enable the pupil to make use of this important principle. The exercise is to be played in descend-

By presenting the exercise ln a somewhat conversational manner, a palatable jam will be added to the dry bread of the necessary technic

"First," the pupil is told, "ralse your wrist high, letting the fingers dangle loosely from the hand: then let the hand fall, so that the tip of the fourth finger drops on C; let the wrist come down with the key."

For the first few attempts, the pupil, if lucky, will strike the required note with the correct touch: but his wrist is very likely to remain high in the air and to become too rigid in that posi-

So we go on, "Yes, you played the C nicely, but you forgot to let the wrist fall too. How do you think you could play the rest of the exercise with your wrist in the air like that? Loosen your wrist and make the back of your hand flat; then try to balance the weight of your hand on the fourth finger. You see, It is like a table with only one leg. So you must keep that finger a little stiff, as if it were made of wood, too, Now can you swing your hand and arm from the elbow, while all the weight of your hand is still resting on

"That is better. Now, let the other fingers, 3, 2. 1. play B. A. G. quite lightly, so that you can raise the wrist easily for the next attempt. Now try again. Ah, but this time you began the quick notes far too soon. Your wrist was high in the air. Let us pretend it is breakfast time and, unless you have the table level, everything will spill and fall off. See, here is the coffee pot, and here are the sugar and cream; you do not want them all to slide off the table. Look at your hand; if the knuckle bone of the fourth finger shows plainly, then the table can stand up, straight, even if it has only one leg.'

The succeeding three notes must be played with a loose wrist, and light touch-the table may now collapse-ending with a light touch on the note played by the thumb, and the hand bouncing off the keyboard and remaining loose until the next measure begins.

When some proficiency has been attained, the exercise may be extended to five notes, beginning with the fifth finger, and eventually the entire scale may be played.

The Thibetans have a trumpet which is made in several sections like a telescope. It is called ent rôles or songs are (Continued on Page 410) articulate. Its acquirement is the stern necessity a Rgyadung. It can be extended to twelve feet.

THE ETUDE

MY DEAR MISS SMITHSON, In a recent letter you intimated that you have been asked to organize a Young People's Choir. This is interesting news. There is no other service that is more worthy of your talents; and in no other way can you better serve your Lord and your church.

It is best to build a volunteer choir from the members of the church and its community. Visit the Sunday School and get acquainted with the members of the different classes. Attend their song services, and no doubt you will discover valuable singing material right at your elbow. Many churches have organizations which meet on week nights; the Girls' Club, or Boys' League. Often the members of these groups belong to the glee clubs at school, and would like to sing in your choir. Then, too, there are the Christian Endeavor groups which meet on Sunday evenings. Often a Christian Endeavorer is interested in making the choir a part of his or her service

Remember, young people enjoy singing. All they will need is encouragement.

The first meeting might very well be a "Get Acquainted Party." Plan good games that will mix the group; show them a swell time; and get them interested in being together. By all means serve good refreshments. And, of course, announce that the choir will have parties frequently during the year. Remember the old adage: "All work and no play-"

That Good Beginning

The first rehearsal is very important. Take care that the room is well lighted and properly ventilated. Make it a point to start on time, not dilly-dallying, but being business-like. Young people like to feel that they have accomplished something. At school they are taught to govern themselves, and to formulate certain standards or ideals of behavior. It is well to maintain these from the start, though by all means, don't be "teacherish." Try to use a language which is befitting your position, yet not aloof, but on the level of the young people. Make them feel that you are working with them, not driving them like so many sheep.

It is necessary for them to understand from the start that when you are speaking you have the floor. Therefore, do little talking and much singing; because people learn by doing. Make necessary announcements during recess, a time when members should be given a chance to relax themselves and rest their voices, thereby avoiding strain and tenseness. Refrain from stamping your feet, or snapping your fingers, or scolding, in order to get attention. Just be cheerful and

optimistic, and greet your choir with a smile. Forgive me, my friend, if this reads like a lecture; but you are going to work with human beings (even though they do not act like it at times) and not with automatons that click off and on by the turn of a knob.

Look Before You Leap

It is best to plan your rehearsals several weeks in advance. Start work with some definite goal in mind, and have it within reach of your choir. so that success is possible, instead of a probable failure. Then you must make clear to your group just what you want them to do, because few members are mind readers.

Before rehearsal, look over the music, each = voice part by itself. Are the individual parts of sufficient melodic interest to hold the singers' attention? An alto who must sing the same pitch for six to eight measures will become bored, and probably will take time out to talk to her neigh-

Making Your Volunteer Choir a Success

Dorothy Larock

bor. Analyze the parts, and anticipate the places that will cause difficulties at rehearsal. (A red or blue pencil often comes in handy.) It is better to try to hear mentally the tone color of the voices, than to play the music on an instrument, because playing the anthem on the organ does not give the vocal effect. When playing the music, however, play from the vocal score (transposing the tenor down an octave) as well as playing the accompaniment.

For the first few months it is wise to avoid difficult rhythms, complex and rapidly changing harmonies, and parts that present intervals (augmented, diminished, and so on) that are hard to sing. Then, too, eliminate the anthem that requires that any voice sing high for a long time. Take something that lies within the easy middle range of each voice for the larger part of the

The Organ on which Beethoven Played

at the Minorite Church at Bonn.

ORGAN

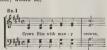
Try to get in several rehearsals before the first public appearance. All people like to hear something familiar, so that they can follow along with the choristers It is suggested that you and your minister plan an evening of music made up of hymns. The pastor may relate some story connected with each hymn and then the choir in turn will sing the hymn just discussed, Mrs. W. H. Herndon has written some very Interesting articles on hymns which have been printed in THE ETUDE. Some of these are How Firm A Foundation (January, 1937 issue); Jesus, Lover of My Soul (July, 1937); Saviour, More Than Life to Me (May, 1938); All Hail the Power of Jesus' Name (April, 1936).

Finding the Soul of the Hymn

Read your hymn aloud and select appropriate stanzas to be sung, determining the exact spiritual meaning of the words. For this reason care must be taken to limit yourself to those hymns that the choir can grasp mentally.

Take, for example, Crown Him With Many Crcwns. The first two verses may be sung in harmony, and the last verse in unison (being careful that no bass sings two octaves below the sopranos), with your organist playing full harmony on the manuals, with a running pedal part of second species counterpoint. It is an opportunity for choirmaster and organist to cooperate in a wealth of vocal and instrumental art.

The original four part harmony, as sung by the choir, would be.



In the next version the soprano, alto, and tenor are the same as in the original four-part hymn Only the bass has been altered.



And then there may be a more brilliant arrangement with full harmony on the manuals and motivated bass in the (Continued on Page 412)

IUNE, 1940

The Teacher's Round Table

A Bad Temper

My nine year old girl has been taking My nine year old girl has been taking piano iessons for seven months. She takes two haif-hour lessons a week, practices one haif hour daily, and has always been fond of music. My problem is this: She is constantly

losing her temper while practicing. She throws her music on the floor, stamps her feet and screams, yet does not wish to stop practicing at that time. She is a strong, husky child and has never reacted strong, husky child and has never reacted that way either at school or at home when doing any other work. She has a quick temper, and it does break out now and then when she is at play; but, on the whole, she has been learning self-control very well. This seems to be the first time very well. This seems to be the first time she ever has met a task that really chal-lenged her mind as well as her muscular coördination. I have talked with her music teacher, but she did not seem to understand the situation—said only that the child was making splendid progress

with her music.

She has had no finger exercises and has She has had no finger exercises and has little knowledge of time. She cannot take a first grade piece from THE ETUDE and play it satisfactorily, because someone must play it for her first so that she may understand the time. She reads rapidly, and after she has practiced awhile her and after she has practiced awhile her speed increases until she is playing much too fast. She seems to realize something is the matter, but does not know how to correct it. That is when she loses her temper:—J. R. B., Idaho.

If you will refer to my renly to "Desperate" (California) in the May 1940 Etude you will I hope find your question partly answered. You, yourself, hit the "bull's eye" when you say that this is the first time your daughter has been confronted by such complicated problems. And it is quite evident, from your third paragraph, that she is unprepared to meet them. Her teaching has been woefully inadequate. She had been treated too childishly, probably has had excessive rote training, has been given little or no grasp of technical essentials, and has not been taught those "blind fiving" and swift, free, placement exercises so often advocated here

But there is no reason to lose heart. If you put her through some of the treatment recommended to "Desperate", trying to make light of difficulties and imperfections, emphasizing the friendliness of the piano, using completely different and much easler material for a while, and perhaps, changing teachers, I am sure she will soon "snap out of it."

Music and Athletics

Should persons taiented for music engage in athletics such as basketball, football, baseball, tennis?—B. C., Missouri.

Basketball, baseball, football, volley indulged in only by musicologists, the- which you might find useful. orists, non-performing composers, critics harmonist and a contrapuntist!

Conducted Monthly



Musical Pictures I note in "The Teachers' Round Table". I note in "The Teachers' Round Table", for May, 1933, you have given suggestions for a program for an "Elements Recital." Could you give me some suggestions for a program of moderately difficult pleoss which would describe famous pictures? I had thought of Techalkowsky's To a Skylark, or Airoldy in F for "Spring." Any suggestions would be greatly appreciated.—I. A., North Carolina.

"De trouble is", as Mandy would say "how is yuh-all gwin' ter find plttyers wat moves as fast as de mewslc?" Which, being interpreted, says that a painting is too static, too literal to convey the fluid, vigorous, moving quality of a piece of is used to underline mood or intensify action: but these functions fail the moment the picture stands still. No. I'm fact seems to clear up matters. afraid you are following a blind trail: but us be off!

For an elementary program for chiltasteful arrangements (Grades III and Chopin has marked as follows: IV) called "Music", with correlating pic-

tures by classic and modern painters? Have you seen Moritz von Schwind's vivid illustrations of Schubert's songs (your public library will help you to find these) among them the Erl King, and the Serenade? Also, see his "Schubert Evening at von Spaun's House", "Singers' ball, wrestling, boxing and polo should be Contest on the Wartburg", and others

But, after all, the best "pictures" are and bazooka players. Oh, boy, what joy those in the muslc itself, like Moussorgto be a rooter for the composer's football sky's "Pictures at an Exhibition" (where team in its game with the critics, or to are the actual paintings now?). Rach- instructions that they were not worthy and how this movement originates in the referee a wrestling match between a maninoff's superb tone poem, "The Isle of of publication. Nevertheless, the Fan-elbow. Note also how much easier this is Death" (Infinitely greater than Boecklin's tasie-Impromptu has proved to be one than any finger ("hammer") stroke from The physical hazards for performers maudiin picture). And do not forget of the most popular and most played the knuckles-during which a "loose" up are obviously too great to warrant par- Schumann's "Forest Scenes" and also the of any of his works. Today it probably and down wrist is utterly impossible ticipation in the rougher sports. Lesche- "Scenes from Childhood." You must ad- leads all compositions in the number of Fingers helped by proper forearm rotation taky even forbade his students skating, mit, however, that in these and many performances at our annual state high and a floating clow play easier, faster. not to mention skiing and tobogganing. others, the juxtaposition of actual physi-Only swimming—the best exercise in the cal pictures would be distracting and fact that the middle melody in D-flat than in any other way, world—tennis and croquet are left to us superfluous. So, here we are back again was used for a well known popular song. Your teacher is right about weight

Guy Maier and Music Educator

Correspondents with this Depart-ment are requested to limit Letters to One Hundred and Flfty Words.

Is There a Different Edition in Africa?

Q. In a recording of Chopin's Fantasis-Impromptu in C-sharp minor I have heard this melody (A), whereas, the music reads as in example (B)

84 c) I shail be giad to know the explanation.

-F. A. T., West Africa.

A. I know of no edition of this piece written as you have it in example (A). At first glance the two melodles written by you seem to be quite different; however, on closer observation, we find music. In ballet, opera or movles, music that they are identical except that the notes in example (A) follow one beat behind the notes in example (B). This

If you notice in the score the thumb I'll go along with you-just to see the in- carries the melody, but the fifth finger teresting by-paths along the way. So, let carries the same note an octave higher, but a sixteenth note later. It is easy to see how one might get the impression dren, there is Mary Bacon Mason's "Folk that it follows later than that; especially Songs and Famous Pictures"; and do you would this be so if the top notes were know that recent volume of excellent, overaccented. Some of these measures

This is my solution, I shall be glad to hear if any reader has a better one. try a single (second finger) stroke, swing-We need not mind if we are puzzled a ing the finger gently at the key with a fooled by it more than Chopin himself. ing down obliquely, like rain). Note how It was found, after his death, in a bundle the finger is helped naturally and legitiof manuscripts he had tled up, with mately by your gently rotating forearm. school contests. All this in splte of the louder, softer, longer and more controlled word—termins and droques are letter to a superior and the substance of the

Ensemble Music for the Pigna

I like to do a great deal of two plano (four hand) work. In looking over scores of Mozart, Haydn and Beethoven trice. and string quartettes the other night, it and parts of other movements might arrange easily, with no changes at all, some for two hands, some for two pianos. The for two hands, some for two planes. The shorter movements especially—there is a heaveniy singing trio from the Irinari in Beethoven'a "Op. 18, No. 4"; and the trio from "Op. 18, No. 6"; the whole adagio and scherzo from "Op. 18, No. 1"; and many of Haydn's and Mozart's quar-

Heresy because of losing the string qual-Heresy because of losing the string quality of tone? I do not know—the parts meited in together with such an effect of unity—I loved it; and I abhor most "arangements."—C. P., New York.

Is it not rather that you despise "disarrangements"-music which has been distorted or ruined by the bad taste of the arranger? The world, alas, is full of such desecrations.

Why should it be abhorrent to play music composed for one instrument on another? After all, great music is always beautiful, when adequately performedno matter what the medlum. The hundreds of chamber music masterpieces. especially, are so rarely heard in their original settings, that anyone is a benefactor who makes them available in faithful transcriptions for one or two planes. Only, be sure not to add that personal note-literally and figuratively-to the composer's utterance. That is what invariably spoils it!

Wrist or Elbow

Here is the question I would like to be made clear: my teacher always has said that we must have a loose serist. Any stiffness is not admissible in her method. She ness is not admissible in ner metnon one says we get a warmer tone if we relax our wrist after making a tone. She in-alasts that it is possible to have a lose wrist at all times, as she herself has this condition well-developed. This has been very difficult for me to get, especially in playing octaves. Now, you seem to think that a floating close is what is really the thing to be considered. Between the two. I am quite bewildered. She argues that the arm should hang loosely from the shoulder, as she streams weight playing. The question is, is it wrist or is it elbow: Mins T., New Jersey.

How can your wrist or anything else be "loose" when you play? Nothing in the playing mechanism can be loose, only freely poised and articulated. All arm direction-lateral up and down movements over the keyboard and all rotational movements are controlled by the elbow; and all finger articulation, as well, is kept free by the elbow tip.

Experiment for yourself and see how any finger movement begins and ends in the elbow. Bare your arm, move any finger and note how the tendon pulls right up to the elbow. Then, at the piano, little by this composition, for no one was "sideways feel" toward the thumb (com-

(Continued on Page 410)

The Teaching of Brass Instruments

O THE YOUNG STUDENT about to embark on an instrumental career, the family of brass instruments has perhaps the greatest appeal-certainly he may feel that he can be heard if he plays the cornet or the trombone. Only in recent years have the wood winds held great promise to the beginner. In ordinary cases the burning desire for one instrument over another is conducive to real interest and effort in the playing of that instrument. Yet the wise teacher, the one with the greatest grasp of mental and physical requirements for each instrument, can do much in guiding the young enthusiast towards the instrument to which he is best suited.

The teaching of brass instruments. then, goes back to more than the methods to be put into practice after the beginner has chosen his instrument. It involves a broad view of what we may call "Student Adaptability", as well as the many other teaching factors which we can touch upon in this discussion. A great deal has been written and said about the instruction of students of brass instruments; and there is available an abundance of fine material of informational and methodical nature. But it is the interpreter of this material-the teacher-upon whose shoulders falls the responsibility of properly training the student of a hrass instrument.

Unfortunately, there are at present not enough competent and skilled brass teachers to handle properly the need for instruction on that family of instruments. That there are many excellent teachers busily engaged in the field is attested by the sometimes extraordinary re-

sults evidenced by many hundreds of young musicians. But by the same token, we find today in innumerable bands and orchestras, players of the brass instruments who perform willingly, but so badly. Perhaps the blame cannot be laid at any particular door, but a survey of the situation will reveal the undeniable need for more expert teaching and preparation of these students

It is of extreme importance that all of us in the instructional field give close consideration to some of the problems to be met; some of the paths to be pursued in properly training the thousands of students of brass instruments who hope to be good musicians and good performers. There is a real need for this sort of attention and, in the final analysis, the performance of the student is not much greater than the wisdom, experience, and teaching ability of his instructor.

Adaptability

As we have pointed out, one of the first problems to be met by the teacher of brass instruments is that of adaptation. While it involves

JUNE, 1940



A French Horn Student at the Eastman School of Music

William D. Revelli

both mental and physical factors, the first on same way, extremely short upper or lower teeth which the instructor can work is that of physical are detrimental to good tone production on brass adaptability. It is disappointing to meet with the numerous young brass players who from a physical standpoint are totally unsuited to the cated on the rim of the lip, and in such cases it instrument with which they are often so valiantly struggling. Perhaps they have devoted long hours to an instrument over which they might never gain mastery simply because they were physically not of the type to be prforming on the brass instrument.

It is oftentimes evident that a young student has been following the path of a mediocre brass player, where he might have been an excellent clarinetist, or perhaps an outstanding flutist or other wood wind performer. This must have been the result of a lack of foresight, combined with our recent trends to "mass production" in our music education program. While I am heartily in accord with the slogan "Every child for Music,

BAND and ORCHESTRA Edited by William O. Revelli

and Music for every child!", I am firmly convinced that one of the primary duties of the instructor is that of guidance in the selection of the instrument which each beginner in the school music field intends to play.

There can be no doubt about the fact that there are exceptions to every rule, and that even in choice of instruments mere physical characteristics are not insurmountable. An "adaptability" test may not prove conclusively that a certain student is unsuited to a certain instrument, but this truth should not be a deterrent to what is applicable generally. It should fall within the experience of the teacher to decide when the exception has arisen-the mistake would lie heavily upon those who disregard entirely the necessity for adaptation of physical characteristics to the type of instrument delegated to any one pupil.

What are some of the physical characteristics of the prospective brass player which should come to the attention of the instructor on brass instruments? The student of cornet should have even teeth, particularly in that portion of his mouth where his lips must come into contact with the mouthpiece. There should be sufficient flesh in the lips to give strength to them, and the lower jaw should not recede to a great degree. While not so apparent, the muscles of the corners of the mouth should have sufficient strength to enable the student to produce tones in a normal range without weakening.

From wide experience, it is advisable that the upper teeth in particular should be vertical-not slanting inward or jutting outward. In the

instruments. The "red" of the lip should not protrude too greatly, since the muscles are lois difficult to produce a clear tone, and also the player's powers of endurance are usually materially affected.

These are observations which can be made as to the facial characteristics of the prospective brass instrument player, and which are recognizably the most important of the physical characteristics to be considered in assignment of a brass instrument.

Lip Vibration

There exists somewhat of a controversy in the methods of brass instrument teaching over the matter of lip vibration. Among better teachers there are some who advocate the use of lip vibration ideas, and others who shun them, There is really no need for argument, simply because any method of teaching which brings good results may be considered valid. There are a great many brass instrument artists who employ the "buzz system," but just as many who pay no attention to it.

However, we can agree on one point-no tone can be produced in a cup mouthpiece instrument sets them vibrating. In view of this fact, it is logical to introduce "lip buzzing" at the earliest stages of brass instrument teaching. After having speedy as the finger changes. ascertained the student's physical suitability to the more accurate will be his control of the "buzz." This is really an Important stage in his training, for certain faults can be easily acquired unless great care is taken on the part of the instructor. Among these faults would be pressing the lips together too tightly, straining muscles, and placing the teeth together. As with anything else, however, success or failure hinges not so much on the method as it does on the skill and foresight, care and experience of the teacher,

lips lightly together. The upper and lower teeth are kent slightly apart. By blowing air between the lips a buzzing sound and sensation are set up, and this buzz should be of a definite pitch, sounding somewhat like the buzzing of a bee. lips too tightly across the teeth, and it may be recommended that he keep the lips away from the teeth as much as possible. This can be accomplished by "puckering" the lips toward the center of the mouth (not unlike a "kissing" position of the lips). Every effort should be bent toward avoiding strain-relaxation is the first law of wind instrument performance, and it is at this stage of the student's training that it must be given the most careful consideration.

The accomplishment of the "buzz" is not indispensable, and if the lips fail to respond and proceed with his mouthpiece instruction.

Placement of the Mouthpiece

There is no fixed rule which can be stringently applied in every case to the placement of mouthpieces. There are some fine artists who place the mouthpiece more on the upper lip than on the lower, and vice versa. There are those who But this is no reason for discarding the ideas which experience has shown to be good in the placement of mouthpieces. In dealing with beare necessary. Most important is the fact that no embouchure is stronger than the weaker lip. Therefore, it is oftentimes essential that the mouthpiece be placed to the lips in such a manner that the burden of performance is borne equally by the upper and lower lips. To all good purposes, the central location of mouthpiece is ideal. Unusual lip and teeth formations may alter this to some extent, but again we must deal with norme

Tone Production

When all of the adjustments incident to physicomparatively easy. Problems in tone production plified by the instrument,

It is to be understood that the mere pressing of a valve does not necessarily make a sound higher or lower in pitch-this must be accomplished by lip and breath manipulation as well. While the lips change very little in going from tone to tone, the breath change is more pronounced, and should be given careful attention. unless the air stream passing through the lips If lips and breath are correct for every tone produced, there will be no excessive pressure, and the breath changes are just as accurate and

Some players rely too much upon lip changes brass instrument playing. I would ask him to in producing tones, and overdevelopment of the "buzz" his lips. The more flexible his embouchure. so-called "lip-slurring" often gives rise to great difficulty in the acquisition of tone control.

Breath Control

One of the key factors in meeting brass instrument problems is that of breath management. Too many students fail to use the breath properly and, as a result, find themselves breathless when they are most in need of it. We have all witnessed the type of cornet performance, for instance in which a young cornetist begins a The student should first be asked to place his phrase with all of the style and power of a true artist, only to find himself weakening and out of breath before the close of the phrase.

Overuse of the diaphragm causes what might be called, for want of a better term, "diaphragmitis." In its usual manifestations, diaphragmitis The student, of course, must avoid stretching the deprives the performer of range, purity of tone, and fluency. While the diaphragm is being used

in the production of the tone, the muscles should remain firm, but without strain. The breath although supported by the muscles of the diaphragm and ribs, is nevertheless measured directed, and to a degree controlled by the larvay and the base of the tongue. Each tone must be produced clearly, and breath support and constancy at the desired pitch are vital factors Any effect in the performance which is obtained under stress and strain is incorrect. In all of the tones produced, there must be associated purity and equality of sound.

When breath support is inadequate, pressure becomes excessive, blnds and tires the lips, and thus the player is deprived of range, certainty, fluency, and performance ease.

Range and Attack

We cannot overlook the importance of the proper use of the tongue in the matter of range As the base and back of the tongue are employed in going from high to low, directing and keeping intact the breath stream, we must not center our attention too much on the tip of the tongue When articulating, it is essential that the tongue does not interfere with the proper breath management. When the tongue is arched for the performance of higher tones, the tip of the tongue is naturally in a slightly different position than when performing in the lower register.

Therefore, in teaching attack, the student may be directed to pro- (Continued on Page 417)

When a Pupil Loses Interest By Mae-Aileen Erb

unbiased mind. At the first dimming of enthusiasm, a careful diagnosis of his case should be made, before indifference sets in and becomes chronic. Loss of Interest must have a no vibration materializes, the teacher might well a cause; and, until that cause is ascertained, it

Is it lack of ability? If so, lessons should be discontinued. The utmost understanding and patience should be used with a nontalented nunll who has the desire to play, and a real love for it; but if these essentials are lacking, such a one will jeopardize a teacher's reputation.

Is it lack of cooperation on the parents' part? play best with equal portions of both lips in use. Too often in these trying economic times a mother will exclaim, "If Johnnie doesn't practice. there'll be no more lessons!" This is not giving the teacher a fair chance. A firm reminder that, ginners, certain explanations and general rules if piano study is neglected, some pleasure will be curtailed, produces far more satisfactory results. Teacher and parent must pull together, and before booking a child this must be understood

Does his music interest him? One of the most frequent reasons for indifference is a lack of interest in the music assignments. Note how quickly a piece is learned when it makes an appeal-how very long it takes when it lacks in allure. Plenty of bright, snappy material, new and unhackneved, is the remedy here. And if the pupil is stalled with what, to his mind, is a dull piece. another should be diplomatically substituted.

Is he influenced by playmates? Build up a piccal characteristics and embouchure have been ture of leadership. In a flock of sheep, there is made, the playing of any brass instrument is always a leader. The others follow. Urge the child to be a leader-to be strong enough not to be are pretty much the same for horn, trumpet, cor- swayed by the wrong influences. Tell him about net, baritone, trombone and bass. As we have the well known men and women who are also stated before, the sound is produced by the vi- musicians as well as outstanding scientists, phybration of the lips, which is intensified and am- sicians, statesmen, and so on. A good salesman knows how to sell his goods! Intrigue the pupil

PUPIL USUALLY BEGINS lessons with an with the idea of what music can do for him. Has he tallen hehind in his work? Sometimes

through illness or a winter sojourn in Florida, a child may fall behind others of a group with whom he originally began studying. Resuming study, it is not at all thrilling to be tethered to Page 34 of a certain book when his friends are carrying on around Page 60. Flatter his ego by allowing him to "skip." By discriminate selection the gap can be safely spanned; and the omission of a few studies or pieces at a time has an exhilarating effect on anyone.

Is he a slow reader? If so, special attention should be given to sight work. Teach him to read fluently, and playing new pleces will be as engrossing as reading a story book!

Does he simply need a friendly boost? Many a waning musical appetite has been revived by a cheery, inspirational letter, Try it!

After considering the case without reaching a definite decision as to his failure to respond have an intimate talk with him. Impress upon him that music is for pleasure and recreation. Why has it failed in its purpose as far as he is concerned?

Perhaps he will say that he cares only for popular songs. Then surprise him by allowing him to have one. Every time this concession has been made, we have found that two or three were enough to prove that the melodies become very tiresome to practice. Hearing them on the radio or at a show was entirely different. The fact that he was free to have them somehow destroyed their glamour.

If the teacher will keep wide awake with a carefully planned course of action, giving special pieces appropriate for each hollday season, or as a surprise for father, or to be played at school, or at a monthly recital, the year will roll around with Interest well sustained.

Stradivari, the Master, the Man

Nellie G. Allred

F MANY VIOLIN MAKERS-Amati, Guarnerius, Ruggeri, Albani-of each it can be said, "He was a master." Of Antonio Stradivari alone can it be said, "He is the master."

In considering the recent bicentennial of Stradivari's death, we are concerned not with any nebulous theories of the wonderful tone of his instruments; neither the thicknesses of the various parts: the age of the wood used in construction; nor the secret of his varnish. We are concerned. rather with the master himself-the man.

Stradivari's birth date seems to be a subject of debate, even among recognized authorities. It is stated by some to have been 1649, by others 1650, and even by Petherick as 1644. Sir George Grove, in his "Dictionary of Music and Musicians," informs us that he may have been a native of some neighboring village rather than Cremona, as the registers of the thirty-seven parishes of Cremona have no evidence of his birth and baptism. At any rate, he was born into the atmosphere of the lovely, sunny Italian town of Cremona-the "Town of Violins."

Since 1520 Cremona had been the "Town of Violins." In the narrow, crooked streets, flooded with golden sunlight, citizens passed to and fro, vagrants begged, and the happy laughed and sang; but the work of violin making went on. Babies were born, old men died, maids married, and poor folks starved, but behind little windows in workshops throbbed the real pulse of Cremona. Amati. Outside, life waxed and waned; kings while a white leather apron covered his clothes. Here the first great makers sat and dreamed over their violins. There was, in truth, an old Cremonese axiom; namely,

"Given: A log of wood, Make: A fiddle "

Such was the atmosphere into which the child Antonio was born. Information about his childhood is very meager. It is known, however, that his pedigree is by no means eminent; that his father was Alessandro Stradivari; his mother, Anna Moroni; and that Antonio was the son of his father's later years. As a boy he liked to whittle, and he spent the happiest days of his boyhood with a knife and a piece of wood, which he was brewing varnish. carving those figures which his boyish imagination pictured

A New Apprentice with Amati

Accordingly, as soon as he had reached the proper age, as was the custom of his day, he apprenticed himself to Nicolo Amati-the greatest violin maker in Italy.

They were always busy in the workshop of



LEOPOLD AUER'S GRANDSON

Musical movie patrons who see the familiar face of Mischa Auer upon the screen may not know that he is the grandson of one of the greatest violin teachers of history. Here he is with a 1691 Stradivarius, formerly owned by Leopold Auer but now in the possession of Lyon and Hedy. Inc. This violin was played at the coronation of the Russian Czars Alexander III (1881) and Nicholas II (1894). The instrument is valued at \$40,000. After the Russian Revolution, when Auer was forced to flee to New York, little Mischa used to trudge through the streets carrying his grandfather's violin.

made war against each other; townspeople fought among themselves. Seasons came and went, hot and cold, wet and dry. Moons, suns and stars shone in turn. Old women talked garrulously of their youth; maids dreamed over their spinning wheels. But all these things belonged to another world. Amati and his apprentices had work to do beside which the petty affairs of nations and elements and cities were hardly to be thought on. Sometimes there came storms, when rain fell outside, and winds shattered the casements, but Amati only raised his head and frowned, and complained that the light was dim, or that the breeze blew the flame on

Antonio Stradivari was a tall, earnest, onesided lad, natural and simple, and absolutely untiring in his work. Now and then old Nicolo would stare at him as though puzzled, then shake his

> VIOLIN Edited by Robert Braine

head and turn away muttering to himself. Antonio amazed his fellow students, too. How did he know in what manner to cut and fit the pieces without Amati's directions?

At seventeen the diligent Antonio fell in love. His beloved was Francesca Capra, about ten years his senior. After the assassination of her husband, she had returned to her father's house, with her baby girl Susanna, and lived a pathetic and disconsolate widow. It was here that Stradivari met her, quite by chance. He happened to look up toward her balcony one day as he was passing, and spoke to the child. After a brief but fervent courtship, they were married on July 4, 1667. Six children were born of this union; Giulia, who married a notary; Francesco, who

died in infancy; Francesco the Second, who, as a bachelor practiced his father's trade; Cattarina, who died a spinster; Alessandro, who became a priest; and Omobono, who also remained a bachelor and became a fiddle maker.

For a while after his marriage, Stradivari continued to work in Amati's shop, and consequently remained ln more or less obscurity. In 1679, however. Amati retired, and Stradivari took his place.

The New Master Is Established

During the first year of his Independence, he bought a house, No. 1, Piazza San Domenico, with three floors, ample cellars, a big courtyard at the back, and a covered terrace on top. The terrace was equipped as hls workshop, where he spent long peaceful days with the wind blowing cool and clean far above the defilement of the city. Here he made his first wonderful violins. As he worked, he wore, in winter, a white woolen cap,

and ln summer a cotton one; Naturally tall and thin, he grew gaunter and leaner year by year, but never tired and never sad. He never lost the human sunniness that had brought happiness into his wife's chilled heart. and that made his violins sing not only like birds but even like living things with souls. He loved to be undisturbed, and people rarely saw him at work. His children were devoted to him. and Cattarina often helped him in the workshop. His stepdaughter, Susanna, also loved him dearly. His was a simple soul, absolutely untainted with conceit and hypocrisy. He scribbled the formula for his magic varnish on the flyleaf of the family Bible, and during his lifetime never guarded it with any particular care. After his demise, however, the family refused to allow any one not blessed with their sacred name even to glance at it.

In 1698 his wife died, after thirty years of complete happiness. He gave her an expensive funeral, for he had grown wealthy by labor and frugality. In truth, there was a proverb in Cremona, "Rich as Stradivari."

In less than a year he (Continued on Page 414)

THE ETUDE

Q. 1. Will you kindly explain how to play the following rhythm from Czibulka's Lare's Dream After the Ball, in the fifteenth line.





3. In Rubinstein's Komensoi Ostrow, commencing on fifth line of page four: How do I count the time in certain measures where there are tweive quarter notes, sixteen quarter notes, and so on?



4. What is the usual procedure—or is there a specific rule—as to how to bring in triplets in one hand and two notes of 5. In the state of New Jersey is it neces-sary for a piano tencher to have a license, either in instructing at his home studio, or at the pupil's home? If so, what is the procedure to obtain one, and what is the cost? I have heard quite some controversy on this subject.—J. R.

A. 1, 2, and 4. Your questions one, two and four are identical, in that each one asks me to tell you how to play two notes in one hand against three of the same kind in the other. This is easier than playing three notes against four, because the second note of the two's comes halfway between the second and third notes of the three's. In the examples below. count six (common multiple of three and two) and I think you will understand and soon feel the true relationship Practice the two exercises until you can play them at any tempo without having to count.



3. When there are twelve notes, play four three's; when thirteen notes play three three's and a four; when seventeen notes, play three four's and a five; when eighteen notes play three four's and a six. This makes the performance a little mechanical but it is better that they be learned this way first, Afterward you can play them a little more freely. Usually the performer plays the first few notes a little more slowly, accelerating toward

5. I am reliably informed that the State

Questions and Answers

A Music Information Service

Karl W. Gehrkens

Professor of School Music, Oherlin College

Musical Editor, Webster's New International Dictionary

No question will be answered in THE ETUDE unless accompanied by the jull name, and address of the inquirer. Only initial or pseudonym green, will be published.

How to Pedal Beethoven Sonatas

Q. I am writing to ask if you, or one of your teachers, would add pedal markings to "Sonata, Op. 10, No. I," by Beethoven; and also would like to know the charge for the work, I have a Schirmer edition Shali I send it? If you prefer another edi-tion I would be willing to purchase it. —Mrs. C. E. F.

A. Instead of paying a dollar for having this done I strongly advise you to buy Vol. I of either the Wiehmeyer or the Casella edition of Beethoven's Sonatas. Both of these are excellently pedaled. If you have the pedaling done for this one sonata, you will be just as badly off when you start on another one. You may obtain either of these editions through the publishers of The Etude.

An Unusual Name for a Mozart Sonata

Q. 1. Which of Mozart's plane senatas is used in the popular novelty "In an 18th Century Drawing-Room." Where can

I obtain a copy?

2. What grade is each of these pieces? What grade is each of these pieces?
 "Concerto in G minor", Mendelssohn;
 Prelude and Fugue in A-flat, Bach;
 Reverie, Debusy;
 Consolation.
 S, Liszt;
 Meditation from "Thair",

A. 1. In an 18th Century Drawing-Room is a "popular" song, the melody of which is taken from the first theme of the "Sonata in C, No. 1" by Mozart. I believe you will be able to obtain a copy from the publishers of The Etude.

2. (a) Grade 6-7 (b) Grade 5-6

> (c) Grade 4 (d) Grade 4 (e) Grade 3

Absolute grading of piano pieces is very flicting opinions about particular pieces. right to his own ideas on the subject.



"Rye" a River or a Field of Grain?

Q. I have been endeavoring to obtain some information regarding the song by Robert Burns, Coming Through the Rye and want to know the meaning of the word "rye." Is it a stream, or a field of grain or what?_I. H S

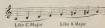
A. I have asked at least fifteen or twenty persons to help me answer your question concerning the meaning of the this measure very nicely by rolling the word "rye", and about half of them insisted that it is a small river, while the other half were equally certain that it is a field of grain, Last week I finally put a research worker at the job, but I find that there is quite as much difference of opinion among those who write about the matter as there is among those who talk about it. Hoyt's "New Cyclopedia", for example, states that "Burns got his idea from an old song, The bob-tailed lass, and the River Rye is evidently referred following to say: "Many poets before 4. I know of no such work. Perhaps a field of grain."

difficult, and there are usually many confact that the word is spelled with a small Ring des Nibelungen" and to assist at "r" in song books, I am inclined to the the first festival. He conducted at Leip-The gradings I am giving you, therefore, opinion that Burns is referring to a field zig Opera House from 1879 to 1882 when of New Jersey has no plan or require- are merely one person's opinion; and, if of grain, but I have no evidence except he was called to America to direct at the ment for the licensing of private teachers another disagrees with me, he has every that referred to above, so you may still Metropolitan Opera House, where he take your choice

Which Comes First, Melodic Minor or Harmonic?

Q. 1. Having taught my plane pupils all the major scales, I now want to begin the minor scales. Kindly advise me which to teach, melodic or harmonic minor, or both?—Mrs. E. F. J.

A. I think it is better to teach the harmonic minor first, because of the step and a half between the sixth and seventh degrees. This is an interval that does not occur in any of the major scales; whereas, take notice in the example below (A minor melodic), the conditions of the first half are identical with its relative C major, and the last half is like its parallel A major.



Of course, the melodic scale should be taken up after the pupil has mastered the harmonic scales. I am glad to hear that you have taught all your pupils the major scales. Many teachers cannot say that, Keep it up and make certain that they play them smoothly and evenly. Most important of all, be sure that they play scale passages in their etudes and pieces better for having practiced scales!

From Chopin to Seidl

Q. 1. In Chopin's Prelude, Op. 28, No. 7 only sixteen measures long?

2. My hand is too small to reach the chord in measure twelve. Can you tell me

chord in measure tweeve. Can you ten me a way to play it?

3. In it possible to buy a plano arrangment of the beautiful music supposed to have been written by "Micky" Borden in the picture called "Four Daughters"?

4. Where can I find a complete biography of Anton Seid17—Miss J. 8.

A 1. This composition has only sixteen measures. Sometimes planists play it twice through. When they do this they vary measure thirteen as in Example (a) and the ending as in Example (b)



2. Players with small hands can handle chord and playing the upper two notes with the left hand as follows.



3. I doubt it very much. You might while Burns' "Handbook" has the write to the publishers of THE ETUDE.

Burns capitalized 'Rye' to mean a grain, this short sketch might help you: Anton There is no stream of prominence in Seldl was born in Budapest in 1850 and Scotland named Rye." The Scottish- died in New York in 1898. He entered the American Review states positively that conservatory at Leipzig, Germany, at "The word, rye, in Burns' poem, means twenty years of age, and after two years he was called to Bayreuth by Richard Considering everything-including the Wagner to make the first score of "Der conducted until his death.

HE WAS A PIANO TEACHER. Now she is a piano teacher plus. Formerly she worked hard for nine months to be able to meet

expenses for the year. Often this failed. Now she has so expanded her work that she welcomes the long vacation as an asset for service opportunity that pays in many ways. We shall make an effort to tell her story exactly as she related it, she being averse to publicity concerning her work. Sometimes we may draw aside and let her talk. She certainly knows how.

She is seated in the office of a friend, a retail merchant to whom she has put this question: "When the season ends and there is no further call for what you have been selling, what do

"We never carry that kind of merchandise, exclusively. While the expert salesman can sell some goods even out of season, the wise way is to clean up before the season ends, so as to concentrate on what the following market demands. Why did you ask me that question?"

Then she told him of her failure to "sell" during the summer a sufficient number of piano lessons to make ends meet.

"If you were an up to date merchant," he said. that the summer customer wants or can be induced to buy. As I see it, you carry too narrow a the days to come I found that while it all was year through. My advice is this:

cept at certain times (seasons). Apparently the accomplished something, and it has grown every piano teaching service

you offer in the winter is in less demand in the summer. Then ask yourself this: How can I interest children with a variant of what I do in the winter? In store keeping, clothing, for example, is a staple that varies with the season. Regard music (not piano lessons only) as a standard, and see what you can offer when it is, perhaps, too warm for daily practice. Anyone who studies the niano is studying music primarily. There must be another side to music that affords rest from practice. Now, I don't know any more about music teaching than you know about retailing. but what I have said sums up into this:

"You can sell something all the year round if you will make the most of what you have. Think it out that way, and you will succeed. Maybe not

IUNE. 1940

much the first summer, but stick to it and successful in this first year's effort. Now, of you are bound to build a real asset that will course, you want to know what we did. increase from year to year."

An Idea Sprouts

Sumer Is I-Cumen In

Dr. Thomas Japper

How a Teacher Solved the Problem of Keeping Busy Through the Summer, by Doing a Useful and Profitable Type of Musical Work that gave both Benefit and Pleasure to All Concerned.

ing that first summer of trying to provide 'mer-"Study your public to find what it will not ac- chandise' for warm weather consumption, I

summer since. This is the way it began:

"The first thing I did was to shape to my ends (with a difference) the experiment of another teacher. I wrote to about twenty-five mothers, all living in a more or less compact area, announcing a project that made a favorable appeal. It take charge of children, at first for two then for five, reliev- You may have even better luck than I had. ing the mothers of their care. The proposition was for informal music work, requiring no home practice. Beyond that I made no explanation, for I had to let the work shape itself.

(1936) the attendance was to me astonishing -twenty-one children. Four of the class members took piano lessons (privately) twice a week during

SUMER IS I-CUMEN IN In the Abbey at Reading, England, where this famous Rota July and August, That was written about 1230. helped. So I regarded myself as unusually

"The first summer

"The plans of mice and men do not always work out as intended. Something happens. That

"you would offer the music service in summer It seemed so true and so simple—and all recom- of fun, in the sense that what we did was inmended by a successful merchant. However, in teresting, instructive, happy and 'busy.' We began by setting up our own studio, at one end line of stock. You do not interest the public all the true enough, it certainly was not simple. Dur- of a barn. This gave us, to work with, the end partition, a portion of two sides and two corners.

Music and Study

"In relating this experience I have been asked repeatedly: 'Where could I find a barn'? I am just quick tempered enough to 'retort' to that question: Go and find a place, barn or no barn:

You can get housed somewhere." Well, it was roomy, dirty and full of sunshine. I have referred to "mice and men." Sometimes the gracious gifts of fortune are beyond one's expectation. Note this-while we were rummaging in the basement for anything with which to furnish our space, we bumped into a sort of wagon, or cart, on the sides of which were painted the words, "Children's Merriment." It was a treasure trove of old scenery, hangings, and simple furnishings. (You can imagine what kind of questions the unimaginative will hurl at you was this: I offered to about this.) There was probably not another barn on earth with such a bountiful gift in its basement. But that is not the point. And this afternoons a week, is: Make the most of what you have and find

Activities in Motion

"Even while setting up our studio we did a music 'stunt' of some sort every day. We have tried out about a dozen occupations, nearly all designed to busy us as a group. Don't miss the magic of doing things together. No one plays a highly competitive game all by himself. Its rigor lies in teamwork. Both of these principles were capitalized all through the first summer; and they have benefited all concerned ever since. While my repertoire of activities for 1940 will differ from that of 1936; there are, between the two, quite a few things in common. Here are some of them-all tried, tested, approved, and each the starting point of more adventure than would be thought of from reading the captions To realize anything one must do it. Never before have I been so impressed by that practical fact. Think practical things, and do them. It is a magic formula.

A Dozen Devices

"1. We Sing. Folk songs, some current 'popuwas our case the first year. But the matter lars' (the better ones); but we specialize with "So I went home", she said, "with my head seemed to shape itself better than I could have folk music. Everybody, who can, serves in his in the clouds and my feet just missing the earth. done it. I made each day's program an occasion turn as accompanist. (Continued on Page 418)

THE CANZONETTA from the "Concerto in D major, Opus 35, for violin and orchestra", is one of Tschaikowsky's most ingratiating compositions for a solo instrument. Coming as it does between the rather boisterous and sometimes vulgar first and last movements of this work, it is a refreshing interlude, introspective in character and further enhanced by its great contrast to the other movements.

Much was written about Fritz Kreisler's playing of a revision of the Concerto on December 7th last, in New York City, with Barbirolli and the New York Philharmonic-Symphony Orchestra, and since 1940 is the one hun-

dredth anniversary of Tschaikowsky's birth in Kamsko-Votinsk, it seems especially appropriate to discuss it here. Tschaikowsky composed the Concerto in 1878, at Clarens (Lake of Geneva), Switzerland, but it did not have its first performance until 1881 when Adolf Brodsky played the solo part at a concert of the Vienna Philharmonic Orchestra with Hans Richter conducting. The reason for this lapse of time was a curious one. Tschaikowsky had sent the work to Leopold Auer, who was the foremost violinist in Russia, with a dedication which was highly complimentary. Auer was not entirely pleased with it and hesitated to play it in public, but did suggest a number of changes in the solo part. Tschaikowsky was in no mood to have another disappointment at the time. having had very painful results from his "Fourth Symphony." Besides this, he was suffering from

the memory of the unhappy marriage which ended so disastrously and which had driven him to Clarens. He therefore sent the revised work to Adolf Brodsky, one of the great violinists of the time, who was pleased by the honor and

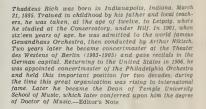
agreed to play it in concert. Brodsky was of the type of Joachim and Halir and, like them, was a great string quartet leader. He was born on March 21, 1851, in Taganrog in South Russia; and, after studying seven years (1860-1867) with the great Hellmesberger in choice to Auer, Vienna, he became second violinst in Hellmesberger's quartet. In 1868, Brodsky became a member of the Court Opera Orchestra in Vienna; but the Wanderlust took hold of him in 1870, and he toured as soloist for four years before settling down in Moscow (Russia) as a teacher at the and this time he tried his luck at conducting; going to Kiev as conductor of the local orchestra. One season was enough of this; and he again toured as soloist, until 1883. It was during this time that he played the Concerto in Vienna with such great success, on December 4, 1881. After an appearance at the Leipzig Gewandhaus in 1883, which was most successful, he was engaged to replace Henry Schradieck at the Leipzig Royal Conservatory, as teacher of the violin. While there he formed one of the best string quartets of the time, with Hans Becker, Hans Sitt, and

A Master Lesson Upon "Canzonetta"

From Tschaikowsky's "Concerto, Opus 35 in D Major, for Violin and Orchestra"

> Written Especially for The Etupe By the Well Known American Violinist and Conductor

Dr. Thaddeus Rich





DR. THADDEUS RICH

a different yardstick at that time-the qualities essential to greatness being musicianship, solidity, fine tone, and an adequate technic, in the order named. Today the order is often reversed. Brodsky's musicianshin is probably what attracted Tschaikowsky and

led him to send the Concerto to him as second

A Bit Historical

My first contact with the work dates back to 1897, when I studied it with Arno Hilf in Leipzig. Germany. Hilf and Brodsky were friends, and their careers were curiously interwoven. Hilf had Conservatory, 1879 found him on the move again, gone from Leipzig to the Moscow Conservatory as instructor, in 1878, about the time Brodsky left. He returned to Leipzig as concertmaster at the Gewandhaus, in 1888, and was associated with Brodsky until he left for New York in 1891 Hilf then took over Brodsky's class at the Royal Conservatory and also the leadership of the Brodsky Quartet

Arno Hilf could do more with his left hand than any violinist I ever have heard. I doubt if Paganini had more facility. Hilf was a pupil of Ferdinand David, His trills were like electric bells. Fingered octaves and thirds were child's Julius Klengel. In 1891 Walter Damrosch engaged play to him. Such dexterity was not known in Brodsky to come to New York City as concert- modern times. His musicianship was sound, and master of the New York Symphony Orchestra his playing before the class was perfect. Howand to lead a quartet. He did not stay long, how- ever, the minute he played before an audience ever, and returned to Europe to remain in Man- he became very nervous. This nervousness did

ened up, his tone became scratchy and his playing uneven. The Tschaikowsky concerto was one of his greatest interpretations.

After Brodsky's success, Auer took a new interest in the "Concerto in D major", made a number of small changes in the solo part, and he and his pupils were among the greatest contributors to the growth of its popularity. Efrem Zimbalist, Mischa Elman, Jascha Heifetz, Toscha Seidel, and the many others, all have played it with great success.

The second movement, the Canzonetta, calls for mute. Violinists have used wooden, steel, bone, and other types of mutes. In our large concert halls most violinists play the movement without mute, chiefly because the orchestras are large and the halls too big to permit the violin to sound above the orchestration, Personally, I prefer a discreet accompaniment and a light weight wooden mute

We Begin the Interpretation

The Canzonetta opens with a very beautiful introduction of twelve measures for the wood winds of the orchestra, which is very wistful chester, England. Violinists were measured with not affect his left hand; but his bow arm tightM.M. 1 = 84, as indicated (Continued on Page 409)

CLASSIC AND CONTEMPORARY SELECTIONS

FRAGMENT FROM SONATA, No. 1

One of the most striking signs of the times is the tendency among popular music writers to ransack the supposedly unknown classics for themes. No great master of the past or present has remained secure from the purloining of themes by present day writers. Here is the main theme of Mozart's "Sonata, No.1" which, in slightly altered form, has been heard repeatedly over the air from millions of radios during the past few months. This sonata was written in Vienna, June 26, 1788, three years before Mozart died in poverty at the age of thirty-five. It probably has earned for its present day popular transcriber many times what Mozart carned in his entire lifetime.





WALTZ No.8

The Brahms "Waltzes" are markedly different from the Chopin "Waltzes." It is always obvious with the Chopin waltzes that the composer was writing for the piano. With Brahms, however, we can always "feel" the orchestra. The waltzes here given will prove interesting from the standpoint of rhythmic and color contrasts.







VALSE RUBATO



JUNE 1940

THE ETUDE

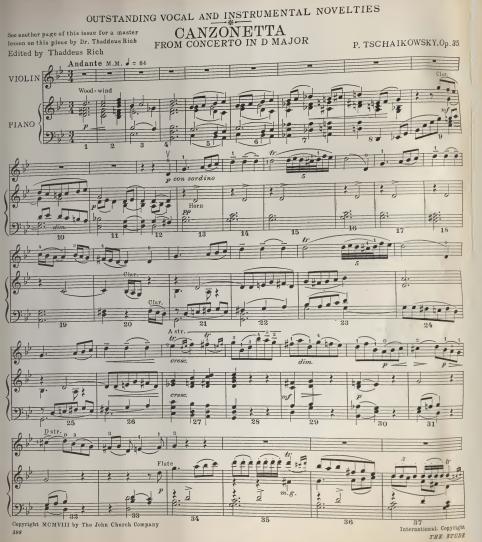




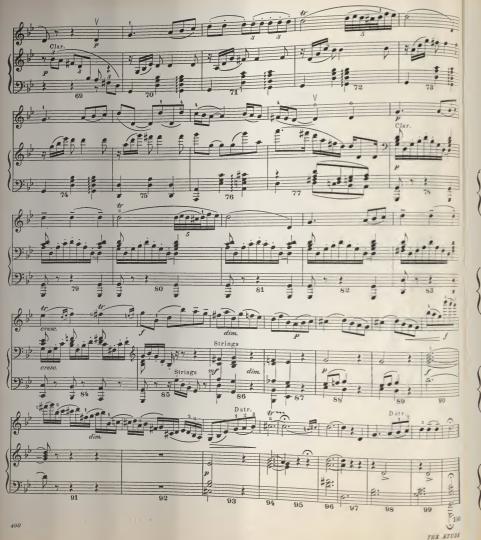
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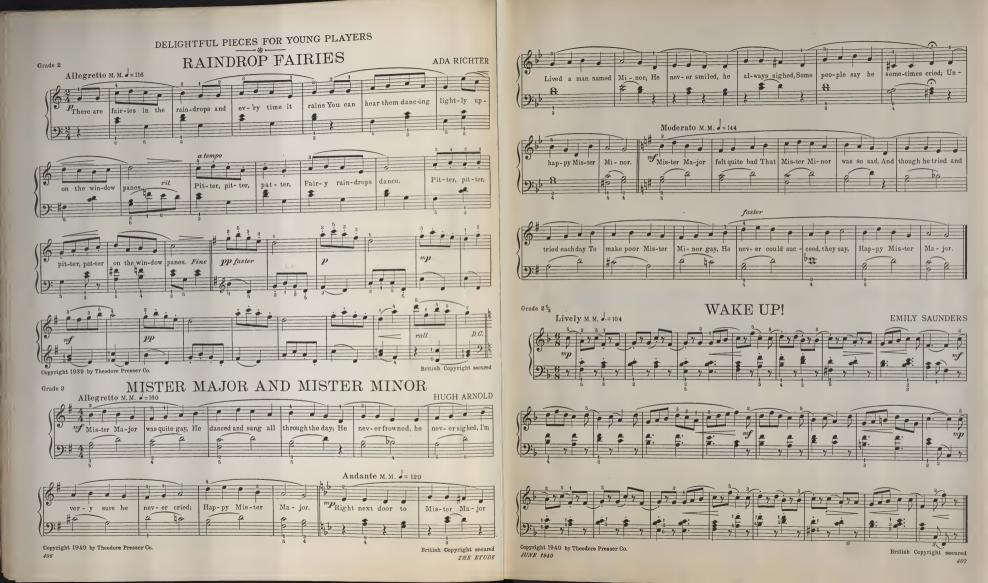


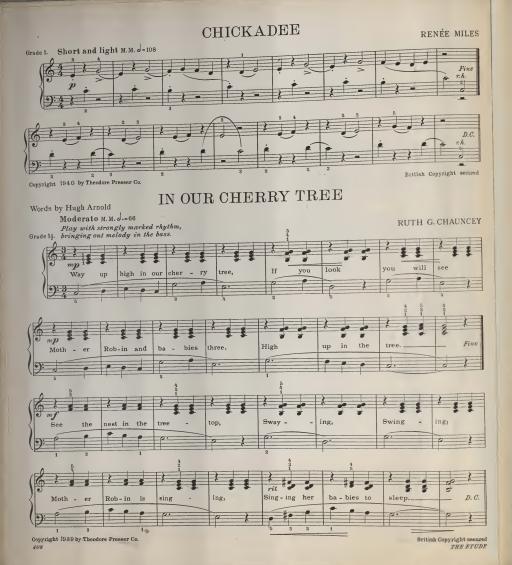


GYPSY LIFE









Master Lesson-"Canzonetta'

(Continued from Page 388)

by Tschaikowsky; but I do not be- full tone. lieve any of our great artists play one beat to the second would be C-sharp in Measure 31. This note plays a lovely accompaniment, weav- the G string of Measure 92; but here the best tempo of the introduction should be accented. The last three ing around the melody in nine-eight they press out the tones very effecand all that comes before Measure notes of Measure 31 should be dim. time. This obbligate should not be too tively-especially the D and the B-40. Here, however, 84 would be about Also, the C-sharp in Measure 32 prominent, just insistent enough to flat of the third beat, which permit the correct tempo, until measures 60- should be accented, but played on be heard above the theme. 61. Then again the original tempo the D string. Measure 32 should be Measure 69 brings the return of I do not believe it is overstepping (60) until the end. At the end of treated as an echo of Measure 31, the first solo theme in the solo violin, the mark to recommend this latter in Measure 14.

the turn coming at the last possible express doubt and wonder. This mood quite forte, moment. In Measures 16, 17 and 18 changes in Measure 45, as the solo the opening solo is repeated, followed rushes up to a renewed start of the in Measures 19 and 20 by a downward theme. The change of the E-flat to The violin solo passage which fol- When this concerto is played as a pressure. Again, the repetition of the ing eight measures should be played for the noble tones of the G string

paniment in the strings-leads up, change from key to key and should Measure 93 before starting his diwith trills in Measure 27, to a broad not be hurried. These measures lead minuendo. The temptation is too passage played on the A string with to the repetition of the introduction great and the sound can be too gor-(Measure 61), now in E-flat, which geous to overlook this chance for ef-The last three notes in Measure 30 is this time played in the strings of fect. Some artists do make diminushould be crescendo, leading to the the orchestra. The solo violin now endo before reaching the C-sharp on

opening solo in measures 21 to 26- quite gally. In Measures 57 and 58 will pay great attention to this. He this time to a gently moving accom- the solo and accompanying chords will wait until the beginning of a portamento that conveys finality.

Measure 12 the solo violin enters Measures 33 to 39 are a charming this time with arpeggios in the clari- method of playing these measures. with its lovely theme to the accom- interlude in the orchestral accom- net always climbing higher until The artist must be allowed some latipaniment of soft chords with a lone paniment. The violin solo is now taken over (in the higher register) tude in expressing his own feelings. accented D in the horn on the second played by the flute in slightly vari- by the flute. The flute tumbles down The old traditions, which were so beat of each measure. If the violin ated form. Two Measures, 38 and 39 in Measure 77 and at the repetition sacred in the latter part of the 19th is well in tune, use the open D string (in the strings of the orchestra), of the solo theme, in Measure 78, the century, seem to have been abanat the beginning and remain in the lead to the solo in Measure 40, clarinet takes up the accompaniment doned, anyway. The classic playing third position. Make a gentle cre- marked forte, con anima in the score. in broken chords, staccato this time. of the great masterplaces, heard scendo leading up to the three D's Now the mood changes—a bold, In Measure 90 the three last notes then, has been almost forgotten. The definite statement this, very hopeful of Measure 89 in the solo violin are artist today must strive for effect, if The first D of this group should and happy. The solo sweeps down ac- repeated twice. The first time the B- he is to get any place in this world be played with a slight pressure - companied by soft chords in synco- flat at the beginning of the measure replete with competition; so the takthe other two separated by a hesita- pated rhythm. In Measure 43 the should be accented—the second time ing of a few liberties has become the tion of the bow-very gentle-not questioning appeal in the repetition with a slight pressure on the high A. new order of things, and it is acstaccato. The trill in Measure 15 of the three preceding notes (and The G minor chord of Measure 90, cepted Our sincere artists never take should be very quick and lingering - those which follow in Measure 44) in the accompaniment, should be too great an advantage of this fact. They never go beyond the point where honest interpretation and good taste end.

movement of the theme. The first E-natural on the second beat of lows and which leads towards the whole, there is no break between the note of each group in these latter Measure 47 gives the feeling of end of the Canzonetta is marked Canzonetta and the Finale, as writmeasures should always have a slight brightness; and this, and the follow- diminuendo. No violinist with an ear ten by Tschaikowsky. Measure 96 be-

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SPECIAL NOTICES AND **ANNOUNCEMENTS**

SPECIAL NOTICES

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ANNOUNCEMENTS

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Modern Improvements

The mother sang in days agone A cradle song.-

But that was long ago! The phonograph she now turns on And trots along

To see a "movie" show.

(Continued from Page 380)

the singer becomes the song and the song becomes the singer. Only that kind of interpretation is acceptable to an audience which may not be note uttered.

Many Stones in the Pillar

others in such a way that they can greatest number of listeners. scarcely be separated. The least note involves the entire science of vocal placement, emission, breathing, control, resonating, and relaxation. For the beginner, though, it should be said, "Learn how to breathe." The singer's intake of breath should approximate what may be called the proximate what may be cance the anaesthetic breath, that is to say, playing of Mozart's Variations on seem, by virtue of her vocalism, far Otherwise, one breathes into the top 1821, 1851 53) is unconvincing and of the lungs only; and the top breath often tonally careless. but also in the muscles around the nally for harpsichord, fares better. waist and in the back. When prac- The Coolidge Quartet plays Bee-FOR SALE, MADDORP CONCERT
GIAND FLAND offered at exceptionally
on grice. Especially suited for school,
clurch or hall. Write Harmon Pritchard,
but 185, 1861 annapolis, 1nd.

the world and the world and the book which. emission of tone. It is one means of his songs.

arching of air into the chambers of and well wrought. Fiedler and the resonance. And what after the difficulties of overture in a highly satisfactory revocal production have been mas- cording (Victor disc 12610). tered? There is no question that Admirers of vocal music have nearly every vocal student who takes much for which to be thankful

another, each one ties in with the she is carrying her honest best to the him stylistically better than an ear-

Records That Enrich the Musical Home

(Continued from Page 376)

the deep, slow intake that the den- Come un' Angelo (disc 584) lacks estist's nurse asks for when she puts sential grace and fluidity; and his the gas-bag over the patient's nose. interpretation of Moussorgsky's "Pic-The lungs must be completely filled. tures at an Exhibition" (discs 1811,

makes for that curious and unpleasNino Rossi, Italian pianist, is heard ing of Schubert's Die Allmacht, in ant gasping sound which marks the in two seventeenth century piecestone of the inexpert singer. Nobody Toccata in G major, by Michelangelo can show one how to breathe; the Rossi, and Toccata on the Song of process can be described and after the Cuckoo, by Pasquini (Victor disc that, the student must rely upon her 15895). The first piece, arranged from own sensations. The correctly taken an organ work, loses much in the breath is felt not only in the lungs transcription; but the second, origi-

ticing breathing exercises, forget thoven's "Quartet in D major, Op. 18, that you have a throat. It happens, No. 3," with its customary polish and curiously enough, that when one assurance (Victor set M-650), but thinks of any part of the respiratory with none of the rewarding warmth tract, that part will become active. of tone and ingratiating feeling that If the thought is of the throat, there one encounters in the Budapest will be quick, short top breaths. That Quartet's performance (Victor set the full responsibility for holding the arm FOR SALE: \$75.50 Gloson plectrum gulis why we say, "Forget your throat," M-829). The extra expense of the "in one piece"—moving it in, out and
tan Geo. W. Hathaway, Macoo, Mo. even though that is the ultimate Budapest set will be found eminently along the keyboard. Try this and convince

on the great muscles of the abdom- Grieg's "Two Elegiac Melodies" inal cavity, and try to feel expansion (Heart Wounds and Last Spring) at the waist and the back, which find a sympathetic interpreter in Eu-FOR SALE: Active music school with good following. Ten Thousand, Write J. taken in. The value of correct breathtaken in. The value of correct breathThese pieces are string arrangements ing carries far beyond the immediate made by Grieg himself from two of

saying and preserving the voice. Top Karl Goldmark's "Sakuntala WILL PAY his heat cash prices for estain of Wolfman, Send itse (coin) for list under throat tones, which make the voice of the nineteenth century, and is sound old after only a few years of therefore music of a communic sense. breathing makes for hard, tight, Overture" dates from the latter half singing. The anaesthetic breath pro- In its day this overture brought fame PLAY PIANO JAZZ like dance and rides the voice with greater birations composer. It was popular long radio players, chulck mail course, information and allows it to grow richer after, though seldom heard today. Street, Oakland, Calif. strong abdominal muscles, and allow mentary on a famous Indian drama the throat to remain relaxed for the of the same name, and it is melodious producing the tone with a quiet wrist, Boston "Pops" Orchestra revive this

> his work seriously hopes to build it among recent record releases. In the into a career. A successful career, first place there is the record recital piano, stool and player,

Reaching the Larger Public to such our most emphatic advice of John Charles Thomas, in which is, watch the early steps with the baritone sings with notable asgreatest care. Do not be misled into surance and tonal opulence (Victor thinking that the name of a job de- set M-645). Opening with Beefines its worth. Provided, of course, thoven's In questa tomba oscura, the felt, the voice takes on different color, that a professional opening is must-baritone proceeds to Donaudy's O del cally worthy, start in the smallest mio amato ben, two Scotch songs, possible way and do not be afraid of and four operatic arias from "Herostaying there until the ripening of diade", "Zaza", "La Traviata", and your own experienced abilities sends "Barber of Seville." No recording does you further along. It can be a dis- greater justice to Thomas' voice and detect human sincerity with the first heartening thing to make too splen- artistry than that of the aria, Sadid a beginning. Then, too, the most lome! Demande au prisonnier, from lasting success a performer can have Massenet's "Herodiade." His singing is a matter of feeling—the feeling of the Largo al factotum is clever. There is no one vocal problem that that comes not from contracts and though studied, and his re-recording is more important to master than tours but from the knowledge that here of Di provenza il mar represents

> Rosa Ponselle, returning to recording after many years, reveals herself to be still the possessor of one of the most beautiful voices of our day. Singing two French songs of the Victorian era, de Fontenailles' A Paime and Tosti's Si tu le voulais (Victor disc 2053), she makes them more interesting than they are.

Recommended: Marjorie Lawrence's performance of two arias from Reyer's "Sigurd"-French version of the Siegfried story (Victor disc 15892); Lawrence Tibbett's sing-English (Victor disc 15891); and the English tenor, Webster Booth's singing of the tenor arias from "Elijah" (Victor disc 12609).

The Teacher's Round Table (Continued from Page 382)

But pray, what is it that holds the arm lightly poised over the piano as you apply this weight economically and effectively? Is it the wrist? Is it the shoulder? Not at all! It's the elbow, upon which devolves

The only way in which the wrist can be kept free for playing is rotatively through a very flexible forearm; and this "feeling" originates at the elbow; the more you think of light, floating elbow tip, the less you need worry about wrist, finger or thumb tension. So, I say, throw away all the "loose" wrist nonsense, once for all, It is just a hopeless, old fashioned bogie, that has fooled teachers for generations. At best it has done no one a bit of good, and at worst it has set us all years back in our playing.

As for relaxing the wrist after playing, I don't care a hoot what anyone does after making the tone-eat an ice cream cone or climb a tree! The important thing is that the best results are obtained by freed rotatively by poised elbow.

A Versatile Personnel

Amos: "Heard they had a three piece orkestry at the op'ry house last night." Rufus: "Yep. three pieces all right-

Voice Questions

Answered by DR. NICHOLAS DOUTY

No question will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be published.

Breath Control, Relaxation, Vietrola Records The Boy's Voice

Q. Picase advise me as to the latest books
Q.—1. My boy of eleven has studied voice
or literature upon breath control and relaxues since eight. The first teacher developed a fine
tion, Are there any Victorion records which clear, round, beautiful tone from middle O to or iterature upon wetting. Are there any Victrola records which might help me to understand head tones. I am

A. Any book, either a book on singing or a book that teaches anatomy and physiology, and that explains in detail the actions of the and that explains in detail the actions of the breatbing muscles, might help you. Kofler's "Art of Breatbing" bas some excellent breath-ing exercises. Beware of overdoing them, and consult your teacher as to which ones will consult your teacher as to when one with help you. In my opinion it is also easy to misunderstand relaxation exercises, Necessary misunderstand relaxation experiescs, Necessary as they are in some cases, a misunderstanding of their purpose may lead to trembiling of jaw, tongue, or of the whole larynx itself. Often, too, a breathy tone may develop. When one sings, the entire body must be free and comfortable, never rigid; but every part of it must be under control. Even the speech muscles must be controlled, or the words will not be distinct, nor will the tone be good. Trust your teacher. It is her business

to explain these things to you. to explain these things to you.

Listen to the records of singers whose volces are similar to your own. Perhaps you may learn something of the reproduction of the high tones from them. Certainly you can learn something of pbrasing, diction and Interpretation.

A Young Tenor Also a Musician

O. I have been told by several professional singers that I have a fine tenor voice. My easy range is from one octave below middle C to an actions above-two actives. The quality is between a lyric and a dramatic tenor. I have been singing about two years not scriously, but for the enjoyment I receive when I sing

Up to this time my chief interest has been Up to this time my chief interest has been the violin which I have played since I was seven, I am now studying counterpoint, have studied harmony, play the plane moderately well, and have always had a desire to compose. Having had some experience of the ruinous results of unqualified teachers, I am determined

find the finest possible teacher for my particular type of voice.

Realizing the high standards of discrimination, knowledge and advice upheld by The Etude, I am hoping you will be able to recommend such a teacher, and, if possible, in Southern California.—R. D.

A. With your knowldge of violin, plane and musical theory, and with a fine tenor voice, you are singularly well equipped for a musical career. Also you seem to have two other rather rare qualifications, sufficient means to study and a level head on your shoulders. You are quite right in your desire to have your opinion of your voice upheld and strengthened by the advice of some distinguished teacher; and we feel very highly fiattered that you should call upon us for

For obvious reasons it is impossible for magazine like The Etude which has such a large and varied circulation, to recommend personally any one teacher in a land where personally any one teacher in a land where personally any one teacher in a land where would be for many good ones. Our advice would be for many conditions and the same would be for a state of the same with the same would be for a state of the same with t career, and ask for an honest opinion as to your ability and your chances of success. Carefully consider their opinions and decide for yourself whether or not to study with

IUNE. 1940

G, by using Kaw, Kay Koo. Another teache places the voice in the head and nose, produc studying with a very fine teacher. Bul I places the voice in the head and nose, produc-thought reading or listening to records surely ing a thin tone unlike the vibrant beauty of would be of some benefit.—D. L. the first. Which is correct?

2. Do boys sing falsetto? I dislike falsetto. 3. Do onys sing litisetto: I missite care to.
3. Do you recommend voice training for pre-adotescent boys? This boy idealizes singing and wrote upon his copy of Schubert's Du Blat die Ruh. "The voice of God is louingly reflected in my singing." Do these idealistic children become successful adults?—E. E., St.

A.-1. Having been a solo boy in a large choir for about seven years, I feel a great deal of sympathy for all parents anxious for the musical future of their children. Unfortu-nately, there comes a time in a boy's life when his voice changes. This occurs about when his voice changes. This occurs about thirteen or fourteen, and, until he is about eighteen and his man's voice shows itself, it is unsafe for bim to sing. During this period he should educate himself in every possible way, to prepare for a musical career, He should bave a first class school educa-tion; he should study a foreign language, or two; and he should be trained to understand and appreciate poetry, for the love of poetry is at the root of all good singing. He must complete bis musical education, learning to play at least one instrument (preferably the plano), to read music fluently, and to have a certain knowledge of the basic structure of music, by the study of harmony and countermusic, by the study or narrowy and counter-point. His general health must be looked after, and he should be encouraged to take part with the other boys of his age in the usual outdoor sports. If he does all these things he will be ready for serious study when his voice comes back; while, if he neglects them, he will be handicapped.

2. Boys sing falsette.

If you can find a teacher who under-stands the boy's voice, there is no reason why he should not study. The teacher should be evaluated from only one standpoint. If he helps the boy's voice he is a good teacher for him; if he does not, find another.

4. No one can possibly tell into what sort of a man a boy of twelve will eventually develop. If be really is spiritually minded, per-haps some of this spirituality may be retained in the man he is to become. And this will be a good thing, for the art of every great singer is a balance between his physical and his spiritual natures.

The Lingual Tonsil

Q. I am twenty-nine, with a large lyric tenor voice with a range of two full octaves, from C to High D-flat or D, full voice. During the past month I have been getting hourse in the evening without singing a note. I consulted a throat specialist who informed me that my lingual tonsil was swollen and was rubbing against my epiglottis, causing tired-ness of voice, hoarseness, and a feeling of something in the throat. He painted my throat at intervals of two or three weeks over a period of two or three months. What would you advise?-R. G.

A. If the lingual tonsil is enlarged and infiamed, it not only will interfere with the action of the epigiottis but there is also a danger that it may communicate some of its inflammation to the surrounding parts. Also it takes up too much room in the narrow part of the throat and interferes with the free emission of the voice. If your throat physician's diagnosis is correct, and if he is a competent surgeon, capable of doing a good job, the operation ought to improve your voice. It will take considerable time for the one of them or to seek further. There is wounds to heal, however, and during the always a place in the world for a young tenor process of healing you will not be able to aways a pace in the worst for a young tentor process of nearing you will be the with a fine voice, good musiclanship, clear sing very comfortably nor very well. Be carediction, and a personality that pleasantly fills ful that the diagnosis is correct, before you undergo the operation.

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Making Your Volunteer Choir a Success (Continued from Page 381)

pedals, as accompaniment to an all in unison singing of the melody.



Of other hymns, one verse may -be sung as a solo in contrast to the other stanzas sung in four part harmony. If you do have solos, give different members of your group the opportunity to sing, thereby avoiding must help the audience to grasp the "Lucia" and the like. favoritism and the possibility of any- true meanings and moods of the To give a complete list of what one pointing out an individual as play. For a 16th century play, he should be used would require a com-"Teacher's Pet." Also, do not criticize obviously must use settings which plete catalogue; but, from the illusone member to another, regardless of what has happened.

take it in sections, and concentrate lessened. then à cappella, before adding ac-similar to that of the stage designer. 1. Träumerei, by Schumann companiment. Be sure to explain the Because the service is an act of mark, when first encountered.

good rule to accent all consonants, organist. legato delivery.

them. The tone quality consequently taste for such music. mand your singers' attention.

Explain to your choir that their of unfamiliar music. This is illus- 2. The evening service is often organ this one was given to another musical numbers are not for display, trated by the organist who preceded quite informal. Here the organist church, and many, many years later hout are a definite part of the was ransferred to the church at but are a definite part of the was transferred to the church at ship service. Cultivate a sympathetic greau. Here there is nothing familiar rections. He may play works of a Clyde. and reverent atmosphere, in which on which the listener's ear can rest. greater programmatic content than Johann J. Frohberger (2-1667), one there should be no whispering, I do not mean to imply that unfa- those suggested for the morning of Frescobaldi's pupils, was organist laughing, or unnecessary moving miliar music should not be played, service, and he may introduce re- to the Emperor of Austria. adout, will detract from the but the idiom should be familiar, cital pieces which will demonstrate Dietrich Buxtehude (1609 or 1637spirit of worship. For these reasons The other extreme is the constant his technical skill. it is surgested that the choir be performance of music which has too In the first group are such num-known throughout Europe because of vested, as vestments have an amaz- much of a theatrical tinge, or is too bers as: ing psychological effect.

ald's, Nelson Eddy's, or Richard getting along. Crook's; your Mary Jones's, or John Smith's will surprise and delight you,

My goodness! A glance over this if you will just give them a break. letter makes me feel as if I am send- Encourage, encourage, and encouring you a miniature pocket volume age. Praise, praise, and still praise. on choirs. Forgive me, and do not It was Emerson who said, "Nothing get discouraged, whatever happens. great was ever accomplished without Even though you do not have any enthusiasm." Write to me soon and Grace Moore's, Jeanette MacDon- tell me how you and your choir are Very sincerely yours

The Organist Sets the Stage

By Frederic W. Errett

When working on new music, sing the characters surroundings which a clue as to what to play. The rules, it through with the accompaniment, will induce a mood suitable to their with examples are:

bass; alto, tenor, and bass; and of music he selects for his prejude. establishing the proper atmosphere celebrated of the castles of the finally soprano, alto, tenor, and bass; In this respect, then, his work is are:

meaning of each new expression worship, the organist must eliminate his own ego. This applies fully as Always be careful to choose a style much to the idealist, who is unwillof delivery in harmony with the ing to compromise or, as he calls changing sentiment of the words, it, lower his standard, as it does to working on the pronunciation with the "showoff," who plays difficult care, so that every word will be un- music regardless of its appropriatederstood by your congregation. Pay ness. The listener cannot worship, right, God, Lord); in fact, it is a which calls undue attention to the by:

even to exaggeration. When in doubt, But, says the organist, how can I rely upon a dictionary for the pre- educate the congregation to like betferred pronunciation. Proper breath- ter music if I must continually coming and phrasing also must receive promise? This objective, I think, can due consideration, with stress upon a be reached much better by a gradual process than by a constant diet of Learn both words and music thor- Bach, Franck, and Widor, which not oughly, teaching your singers to sing only would cause "musical indigeswith their heads up, and with their tion" but also would definitely lead

> cated, is the constant performance quiet number. obvious. This is illustrated by the 1. Persian Suite, by Stoughton

TN THE THEATER, the man who organist who plays Keep the Home designs the stage settings has a Fires Burning, Ketelbey's In a Per- not to be considered fixed. No rigid great responsibility His settings sian Market Place, the Sextet from

will differ from those for a 20th trations which shall be given here century production; he must give the enterprising organist may gain

sink or swim fashion, getting a time and place. When he falls to do 1. The Morning Service in most glimpse of the piece as a whole. Then this, our appreciation of the play is churches being rather formal, music which would be appropriate on a on one thing at a time. If difficulties A church service is primarily an radio "twilight hour" should be arise, rehearse the parts separately, act of worship. The organist can en- avoided. Some compositions which chapel of Fredericksburg, twenty and then together; that is, tenor and hance or mar its value by the type are familiar and yet valuable for miles north of Copenhagen and most

title. 2. The Swan, by Saint-Saëns

Dreams, by Wagner Air from "Orpheus", by Gluck of his fiftieth wedding anniversary. 5. Morning Mood, by Grieg

Relatively unfamiliar numbers in the chapel and was then removed particular attention to final conso- if his attention is distracted by mu- which, because their idiom is fa- to the "knight's hall for the entermants, such as t's and d's (might, sic which is far over his head or miliar, are acceptable, are illustrated tainment of the court." Later it was

Invocation, by Dubois

Bach 3. Prelude in G (Introduction to not been used for about seventy-five

Wagner 4. Andante ("2nd Symphony"), by

Widor

5. Idull, by Bossi

books up so that they easily see over the congregation to a thorough dis- Bach, and other such works, may in an Episcopal Church. This organ be used, but only if there is more was a gift to an Episcopal church in the thin in the tone and so will attacks and There are, then, two extremes to than one prelude number; and one New York City by a member of the releases, as you then can better com- be avoided. One, as we have indi- of these should be followed by some nobility of England. When the church

2. Finlandia, by Sibelius

Prelude to "The Deluge", by Saint-Saëns

Death of Ase ("Peer Gynt

Suite"), by Grieg 5. Forest Scenes, by Coleridge-

Taylor The second group may well include the following:

The volcing of individual staps is beou-tiful; the ensemble cleor, rich and per-fectly balanced at all degrees of volume. 1. Prelude and Fugue in A minor.

by Brahms 2. Grande Piece Symphonique, by

Franck Carillon, by Vierne

4. Trio Sonata in G, by Bach

5. Toccata, "Thou Art the Rock," by Mulet

There is no rule in music which does not have its exceptions. I have wandered from the above program often enough to realize that it is church services. But it has been found so generally good that it is passed on in the hope that it may help other organists to achieve a sound philosophy of service building.

Interesting Organ Lore By Mildred Martin

In the loft above the altar, in the Danish Kings, is an organ which was built in 1612 by E. Compenius, from Can be listened to simply as designs by M. Praetorius. This inmusic, without much thought teresting old organ has twenty-seven of the implications of the speaking stops-nine to each of the two manuals and to the pedals. It was installed in 1616, as a present to King Christian IV, at the celebration

The organ was used for many years returned to the chapel and forgotten until 1864 when it was used during 2. Jesu, Joy of Man's Desiring, by the building of the new and larger organ of the chapel. Although it has Act III, "Die Meistersinger"), by years, it is said to be in an excellent state of preservation.

What is said by some authorities to be the oldest pipe organ in the United States is located at Clyde, New York The "Preludes and Fugues" of (forty-five miles north of Rochester), in New York City purchased a new

1707), a native of Denmark, was "the musical vespers he conducted at his church in Lubeck."

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IUNE, 1940

ORGAN AND CHOIR QUESTIONS

Answered by HENRY S. FRY. Mus. Doc.

Ex-Dean of the Pennsylvania Chapter of the A. G. O.

No questions will be answered in THE ETUDE unless accompanied by the full name and address of the inquirer. Only initials, or pseudonym given, will be pub-lished. Naturally, in fairness to all friends and advertisers, we can express no opinions as to the relative qualities of various instruments,

Q. Soverill young people of our church are stell up to growing a choirt. Will you please the stell up to a word of the control of the control

of years (soles or soletone statish) for a starting the open of our young me is attempted to three to, by one finds we should air and the starting of the open of the starting of the starting

Q. Enclosed find specifications of an organ on which I am working with a pupil. Can you give me any information or suggestions in connection with this instrument? There is no or 16' coupler, nor separate pedal stops .-

A. The specifications of the organ indicate that it is not a modern instrument. We might suggest an explanation to your pupil of the choir?-L. W. G. suggest an explanation to your pupil of the difference between 8' stops (normal pitch) and stops of 4' pitch (one octave higher) and stops of 4' pitch (one octave higher) and stop (with or without Stopped Diapason or Keraulophone), with the Great organ Dultures that you should consider. Pirst, w clans as an accompanying stop. The Melodia on the Great organ might also be used as a solo stop, with Swell organ Keraulophone as an accompanying stop. You may be in cification includes an individual Octave stop error in thinking the instrument has no on the Great organ, and an individual Octa error in thinking the instrument has no on the Great organ, and an individual Octave in the Company of the Comp available through the use of the Salicional and Nazard, these two stops can be set on

Q. Our church organ is a one manual, pedal pipe organ, having the Gamba, Diapason, Vio-lino and Lieblich Gedackt stops. Which com-binations are best for choir singing, and which are best for Voluntaries!—1. G.

and Nazard, these two stops can be set on a piston (if any are included) and thus, with the omission of the 16' Open Horn and 16' Violin Diapason, you might secure some other stop from the builder instead, Since your unified Flute in the Swell organ is being used office a 2 stop, we suggest that you have a Twelfth and Fifteenth in the Great organ as a Violin Diapason or Duiciana extension, instead of the Piccolo derived from the Melodia. Your old Swell organ 4' Flute might be in-A. The combinations to be used for choir singing and voluntaries will depend on the amount of tone desired, character of passage to be played, and so forth. We presume your Violino is a 4' stop, speaking one octave higher cluded as a stop in the Great organ, if the builder finds it suitable, in place of the Flute 4' derived from the Melodia. Since the than normal (8') pitch. The other stops are probably 8' pitch, the Diapason being "organ" tone, the Gamba of the string family and the Lieblich Gedackt of the unimitative Flute Flute 4' derived from the Medoida. Since the present instrument is probably equipped with most probably equipped with the property of the probably equipped with the probably expenses of the probably defined and the probably defined to the Pedal. We would also prefer the Instrument by borrowing the Swell Bourdon to the Pedal. We would also prefer the Instrument of the Pedal and Swell to Great couplers; otherwise "full organ" is not available on either manual, and some of the manual stops will be used to be a support of the probable of th family.

Q. Will you please quote me as many high toutheres warming the past five years by the Will you preme quotes we as many many Mathoud Music, League we have heard addressed of possibility and students still in Olimes (wholter) in a Lutheren Charch organi on elementary stage—but singers who consolementary consolementary who co

from the Choir will prove to be satisfactory.

Even though the action might be entirely comes to musicianship, what a pathetic in character, as both enimes and stemple the comes to musicianship, what a pathetic have their legitimate place when judiciously ception

builder has suggested unification of the in strument, with "set up" as enclosed, including electrification. Would a unified organ (whose

speaking action I understand is much faster than a straight organ) placed about sixty feet

missing in the pedal department. We doubt whether the organ, being placed sixty feet

present case.

of the old pipes, and perhaps, the

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Stradivari, the Master, the Man

(Continued from Page 385)

married again-a marriage almost as sudden and seemingly as strange as the first, and just as surprisingly successful. He was forty-nine, at the a "violin," has not been changed time, and his second wife, Antonia throughout its history. Since the time Zambelli, was nearly twenty years of the master, the models have younger. This second marriage was changed scarcely at all. The work consummated on the twenty-fourth that has been done is merely a reof August, as Stradivari was particproduction (less skillfully, of course) ularly fond of midsummer weddings. of what he did. Five children came of this union; On March 3, 1737, Stradivari's secnamely, Francesca, who died at the ond wife died. And nine months age of twenty; Giovanni B. Giuseppe, later, on the eighteenth of December, who died in infancy; Giovanni B. he followed her. On the nineteenth Martino, who died in the twenties; he was buried in the Chapel of the Giuseppe, who devoted his life to the Rosary in the Church of San Dopriesthood; and Paolo, the only child menico, directly in front of his home. of Stradivari who had children, and He must have stood at the door of through whom the representatives of his workshop many evenings and the family trace their descent. Of watched the setting sun paint the Stradiyari's eleven children, none Church windows with pink and purachieved any particular distinction. ple and gold.

known to all the artistic world of his zens of Cremona began to appreciate day. Kings and princes sent to his his greatness, they fastened a tablet modest home for violins. Though he on the house which had been built worked incessantly, he had more or- on the site of his old home, saying: ders than he could fill. But he always took pains to see that what he essayed to do should be properly finished, irrespective, even, of the haste of all the crowned heads in the uni- Brought the Violin to its Highest

Stradivari's best work was done in his later years. At the age that other men were accustomed to retire from an active life, and enjoy, serenely Where they buried him there is and leisurely their sunset years, no tomb to which passionate violin Stradivari was busy in his workshop lovers may make pilgrimages to -a little bent with age, perhaps, and dream and meditate. But, rememberhis eyesight slightly dimmed, but ing his warm kindliness, his human radiating his characteristic cheer- simplicity and sunny disposition, it fulness and felicity-producing those cannot be denied that his final restinstruments that have been the mar- ing place might well be a garden vel of the ages. The culminating where children play all day, and the period of his work was 1714. In that sun shines, and the birds sing. year the celebrated "Dolphin Strad", Truly the instrument that he creonce the property of Alard, was ated and perfected is a magic, mysmade. In the instruments produced tical thing. In the hands of him who in his declining years, he placed his loves it and knows it best, it seems age, which is as much as to say, "See, to take unto itself a soul-a some-I have made a violin at the age here thing more than wood and wax and stated!" There is, however, an indi- glue and varnish and strings. It cation of insufficiency of physical breathes and whispers. It carries in powers for carrying into execution its own voice the hope, the joy, and the dictates of the mental faculties. the love of the human in whose For the intellect of this wonder of hands it rests. humanity remained unclouded to the

Perfect Workmanship

in a good violin, as in a good watch, World War, all the "works" must be made of perfect materials and be accurately That the best violin of today is

wood used in construction, nor the varnish. It is due to the fact that the instrument was created by the master. For, as it has been wisely said, "To copy a Stradivari successfully, the copyist must be a Stradivari himself."

And the violin is the only instrument which, since it was created as

By this time Stradivari's name was Years afterwards, when the citi-

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The fine tone and lasting wear of That the only brass violin in the Stradivari's instruments depend on world is played each evening in the thoroughness with which the a West-End restaurant of London? mechanical part of the work was ex- It was made from the shell cases of ecuted. For it cannot be denied that the famous French "75's" of the

put together. The secret of the magic made on exactly the same model as tone quality of Stradivari's instru- those first fine instruments of Gasments is neither the thickness of the paro da Salo, beginning in the first various parts, the great age of the quarter of the sixteenth century?

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from 1550 to 1612. There are a number of his you are familiar with New York, you might violins left to us. His instruments are large first try the agencies there. You can get the violins left to us. His instruments are large first try the agendes there. You can get the in size and have very large f holes. The addresse from the city directory, the tief- ever brought to variable to d aceep yellow or dark brown of phone directory, and the music atores. You have ever brought to America. A complete principle of the first properties of the first properties of the principle of the first properties. The properties of the first try large even for the first properties of the first propertie excellent instruments for all that.

play difficult symphony parts, he was all of non at all? There is a chin-rest having the set the jee, Previous study with famous and pure surface of goings ruther, and contains, or at well known conservatories help, violin and muller the tone. It is very communic at sight, and to commende at sight. limins, or at well known conservatories helps, violin and muffle the tone. It is very com-or course but it is his shilly to read ulfincuit. Fortakin, and I have used one many years cated symphony parts, which will help him to orbitan a position in a leading symphony or "Oose he use a shoulder pad? This helps re-orbitan is position in a leading symphony or "leve the pressure required to hold the violin." of the leading works of ancient and modern high hy several inches. symphony music. To obtain your ambition "Is he striving to pro vantage of lessons with a first rate teacher; study in the conservatory orchestra class, and where you could play in a string quartet, and pleasant results, make a thorough study of Theory and Com-position, Hear all the concerts you can, and get a "many sided musical experience," which a great composer has spoken of as the founda- a microscope it will resemble a piowed field. tion for all musical excellence.

versal Pitch." The violin tuners giving the four tones of the strings of the violin, G, D, A. E. should have the A tuned to the pitch after forty-five years of this treatment. which are absolutely accurate. Some are The Panormo Family tuned half a tone too high, and all sorts of R. J. R.—Vincenzo Panormo, violin maker, variations above and helow the correct pitch. Paris (also Sicily and Ireland), 1740-1780, be-I would advise you to write to a number of longed to a family of makers, of which the large music houses asking them if they have last member died in 1892, in Brighton, Engtuners which they will guarantee to sound in the appears to have been a restless the pitch 440. Professional violinists do not genius, and, in accordance with his life, so bother with these tuners. When they play also is his work, Some of his instruments rebother with these tuners. When they play also is his work. Some of his instruments re-turned to the state of ear, you will naturally tune your violin in makers. Service of the servic teacher in your city, go to min, and present each, when genuine, and in a good state of continuous and the state of the st

Early Violinists and Vibrato S. S. 1.—The vibrato was developed quite enrily; in fact, as soon as violin playing began to take on a realty artistic nature. 2—Tes. They had only moderate ability, but occappagamit, the great master of violin parins: sonially they turned our instruments with a to take on a really attack hatter. Paganini, the great master of violin playing, sionally they turned out instruments with a used the vihrato with much success; also fair tone. The label of Thomas Rauch, in whom you are especially interested is as fol-lows: "Thomas Rauch, Lauten and Geigen Macher in Bresiau, Anno 17—." The year in

Gasparo Da Salo is cailed the creator of obtaining positions in their respective the modern violin. He made violins in Brescia branches. Some of these might help you. As

For a Sore Chin

E. L. A.—Scarcely any question is asked
more frequently, of the Violin Question and Preparing for Orchestral Work

L. E. L.—When a violinist applies for a position in a prominent symphony orchestra, the
tion in a prominent symphony orchestra, the
director and concertmaster of the orchestra
violin playing. A Canadian correspondent
give him a thorough examination to assertain his fitness for the position. They do not ask former issue, of several remedies for the him if he is a high school graduate, or in what trouble. Those P. D. shave too close? The music schools he has studied. They give pressure of the chin forces the stubs of the music schools he has studied. They give pressure of the call forces the studie of the him symbony parts to play these parts, de-termines the matter. If he cannot read and none at all? There is a chin-rest, or perhaps play difficult symphony parts, he does not upper surface of sponge ruhher, and con-

chestra. He must have a perfect technic, fine and assists bowing by slightly tilting the viotone, and a full mental grasp and knowledge lin; the hand does not have to be raised so

"Is he striving to produce tone and effect, symphony music. To obtain your aboution

15 he satisfies by passage of the advise you to study in a leading music school chin against the violin—a common failing?

2 conservator, where you could have the ad
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15 he satisfies by passage of the advise of the passage of th pressure to a minimum, and produce tone by firmer bow strokes, avoiding harsh and un-

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Toscanini.Man and Legend (Continued from Page 373)

orchestras and occasionally in a café. As soon as he had his diploma, he joined a touring opera company and landed in Brazil when he was nineteen. In Rio de Janeiro the conductor dropped out just before a performance of "Aïda." It seemed that the show would have to be called off. Someone suggested that little Arturo, who sat among the violoncellos and studied scores incessantly, might do. Toscanini directed a rattling good performance-entirely from memory. He was retained as conductor, even

upon the company's return to Italy. At home he knocked around in small theaters in the provinces. Wherever he worked, he gained admirers; and, when thirty-one, he became conductor of La Scala, which many an older man would have accepted as a fitting climax to a career. He came to the Metropolitan Opera House in 1908 and remained until 1915. Then in 1926 he took over the New York Philharmonic Orchestra for eleven seasons. He returned to America in 1937, for the NBC Symphony Orchestra, organized for him at a cost of hundreds of thousands

of dollars. While still in school, Arturo fell in love with Ida de Martini, a singer. They married and have had four children. One died very young. The other three, married and thriving, are Walter, Wally and Wanda-all named after characters in operas by Catalani, who was Toscanini's friend and counselor.

Thunder and Sunshine

treatment of other musicians. It is whose capacities he respects. When out about this place?" Gregor Piatigorsky, Russian virtuoso violoncellist, came to the first rehearsal of a new concerto, Toscanini showed him the score in which he the fountain of youth. He does not, had marked all the fingerings. Piati- save in rare moments of despair or gorsky was dismayed. He hesitated, fatigue, regard himself as a septuathen finally asked cautiously whether genarian. A friend started to leave Toscanini would mind if he used his a large party at midnight. said; "use any you like. I worked you going?" these out to amuse myself. You see, I used to be a violoncellist."

The men who play under his baton protested; "soon the old people will forgive his exhausting demands and go and we'll have fun." his tantrums, and like him. On Tos- And he means fun. He is inordicanini's seventy-second birthday, last nately fond of practical jokes, and year, Artur Rodzinski was rehearsing does not mind being their victim. the NBC orchestra. In the middle of For a dinner party to Toscanini at the session the concertmaster a friend's home, a young woman brought in a telephone and placed it rigged herself out as a slatternly on the podium.

Happy Birthday! for him."

clans decided to do it. First they had in the phase of Damon Runyon, more public, but as an incomparable to practice the number. Playing even than somewhat. Finally the girl privilege. Happy Birthday for the boss, without plopped into the maestro's lap. He At a rehearsal, he tried time and meliculous regard for perfection, sputtered, seemed about to explode, again to get the effect he wanted would have been suicide. As soon as when she disclosed her identity, from a trumpet, Falling, he worked they felt up to it, Mr. Steinberg got Toscanini chuckled over the jest for into one of his rages, in which he the massive on the phone. Then the days, Months later he went about humiliated the luckless trumpeter. great symphony orchestra of a hun-telling the story with enormous Afterward, the concertmaster and dred men played a chorus, sang gusto, giving a detailed and flavor- other players approached the maestro a chorus, "Happy Birthday, dear some account of the young vixen's and protested. The man was com-Maestro, Happy Birthday to you." behavior. Their dignity suffered, but it was fun and came from the heart. Toscanini was amused, but deeply touched.

No Silver Toned Tenor

Sometimes Toscanini feels his baton is inadequate. And very unfortunate this is, too; for at such moments he tries to help the orchestra along by singing with it. He shrieks the melody in an awful falsetto voice, He always tries to sing in the octave of the instrument playing the lead, be it a peep from the piccolo or the mellow baritone of the violoncello.

He seems completely unaware of this habit. Once, in Salzburg, during a tense dress rehearsal, his own voice howled out above the instruments. demanded, "For the love of God, who grined not to have recognized his take it from those who know him is singing here? Whoever it is will own reading. please shut up!"

Toscanini's simplicity sometimes seems almost like naïveté. He was

Perennial Iuvenescence

"Home," was the response. "Wait a little while," Toscanini

recite Little Bo Peep. But the musiThe hag of a waltress was riling him, that he confers on the composer or

on the radio and listen to the flow and character. of programs. He takes in stride opera, symphonies, jazz, balladry. He ad- blame. I am sorry, and I will apolomires especially Phil Spitalny's girl gize," said the remorseful Toscanini orchestra. Whether he likes or de- Sure enough, at the next rehearsal tests what he hears over the radio, he apologized abjectly to the trumhe keeps on listening and talks back peter, in front of the ensemble. But at the machine. He will bawl out a as he talked, the memory of the bad performance, revile a conductor, unsatisfied musical ideal rose again sputter at a tenor. Once he tuned in and overwhelmed him. His rage rose on the middle of a symphony. "Not once more. bad," he observed to the people in "The trouble is," he cried "God the room. "That fellow has a feeling tells me how He wants this music for tempo. The phrasing is good." played, and you-you get in His When it ended, the announcer said, way!" "You have been listening to a recording of the 'Pastoral Symphony' con- mission will not truckle with time ducted by Arturo Toscanini." The servers in music or in affairs of state. maestro snapped off the radio fero- Such an idealist, in a world of dicface. He rapped on the desk, halted clously and gave it a swift quick as tators and realpolitik, seems to behe stormed out of the room, cha- have like a legendary character. But

And Tender Hearted, Too

taken one Saturday evening to New pulse. But when he behaves impetuamong men. York's widely ballyhooed Interna- ously, he rarely does so for petty tional Casino. The place was jammed. reasons. More often than not, his Toscanini's table was on the edge troubles have arisen out of his reof the dance floor. He sat there en- fusal to compromise where a question aggeration of Toscanini's rough raptured, watching the entertainers, of artistic conscience is involved. drinking in the excitement. "Marvel- Perhaps his quick judgments and detrue that he cannot endure stupidity. ous! marvelous!" the maestro ex- cisions are not impulsive, but mani-It, however, is also true that he does claimed, and then in a confidential festations of undeviating courage. not force his ideas on musicians whisper, "Tell me, how did you find Once for five long years Toscanini did not work at all. He had had a dispute with La Scala Opera in Milan and quit suddenly. He came home Toscanini seems to have discovered saying that he would not conduct there again; if necessary, he would make a living by playing the violoncello; and he actually got out his old instrument. During this period of inactivity his savings were being own fingerings. "Why no, my boy," he Toscanini demanded, "Where are used up. Yet with his funds running low, with luxuries ruled out, he heard that La Scala was in difficulties. He promptly made an anonymous gift of one hundred thousand lire. There is a plaque on the opera house commemorating the gift from the nameless donor. To this day the Italian public has not been told who the generous friend was.

At bottom, Toscanini is profoundly idealistic, in his music as in the other maid. She bunched her hair in re- activities of life. Only an idealist and witnessed something they would "Gentlemen," he said, "if Mr. Rod- pellent fashion, blackened her teeth, would so consistently devote himself zinski will pardon us for a few mo- and lined her face. During the meal, to discovering what the composer ments. I would like to suggest that the pseudo-maid gave the near-tried to say. Toscanini has never used ments, I would like to suggest that here pseudo-many we call up Mr. Toscanini and all play sighted maestro the works. She music to aggrandize himself, He purnudged him, swung her hips at him, sues his work of recreation with the

It was like asking the members of stuck the meat under his nose, and self-effacement of a votary. He apthe French Academy to stand up and brushed his chin with the lee cream. proaches the task not as an honor

His notion of relaxing is to turn a veteran, a musician of integrity

"You are right. I am much to

A man who has that feeling of his masterly art but also for his human bearishness and sunniness, Toscanini Toscanini seems a creature of im- is a more than legend; he is a man

The Road to Glory

(Continued from Page 366)

the foot of the stairs she accepted them, to his satisfaction.

Four little girls in white dresses were Pilgrims of Joy. The Devil did his best to entice them with a mechanical toy, but they held steadfastly to their path, much to his disappointment, as they sang Get On Board. In My Heart was sung by the Pilgrim of Love, who was followed by a Mother's Girl. One of the Saints sang Softly and Tenderly; the Girl sang Tell Mother I'll Be There: and the spirituai was Couldn't Hear Nobody Pray. The last Pilarim was a Blind Girl, who logically sang Lead Kindly Light; and naturally her sight was restored once she had entered "Heaven." The accompanying spiritual was Blind Man Stood on the Way and Cried.

Of course, no Spiritual is complete without Swing Low Sweet Chariot and that was an appropriate finale. not soon forget.

The Teaching of Brass Instruments

(Continued from Page 384)

nounce the syllable "tu", bearing in blends and balances properly in mumind that the tip of the tongue sic of a like nature. It is important should be behind the upper teeth, for teacher and student to know that syllable "too." The primary objective these qualities is a matter of breath in establishing a correct method of and lip management.

lip technic, and finger technic- ing forte, the lips are more open. In should be synchronized and de- making a crescendo the lips gradveloped simultaneously. Brass ually open, and on diminuendo they NC-4, March (Bigclow).......R. E. Hildreth instruments do not present difficult gradually close. This is a simple acproblems insofar as finger technic is tion, yet is in constant need of ex- WU HU (Rolfe) concerned, but only the studious, planation by the teacher and of AUTUMN TINTS, Waltz (Rolfe) . Walter Rolfe persevering, and really interested in- practice by the student. Much of the dividual can perfect an accurate and faulty intonation and inferior tonal

be overcome-particularly the idea involved in a passage. former to play one tone virtually as diminuendo. easily as another. Tight throats, un- It can be seen that the teaching of

technic.

Tonal Quality

as that used in fanfares or other needs called for by the increasing inmilitary effects, and the softer, re- terest in musical instruments on the strained quality, whose refinement part of the young people of our land.

duced. In playing pianissimo, the lips Three technics—breath technic, are partially closed, and when play- OUR DIRECTOR, March (Bigelow) Walter Jacobs

that high tones are more difficult to The tendency of the novice is to Name. produce than the tones of the me- go sharp when playing forte-this is Surest dium and low registers. This is not due to his failure to open the aper- Publishers who recognize me as a teacher: so, and we can impress the fact upon ture sufficiently to compensate for the student so long as we cultivate the amount of wind passing through production, and so long as we realize flatness when playing pianissimo, bethat varying degrees of breath man- cause the aperture is too much open agement are required to produce to compensate for the lack of wind. varying degrees of sounds and pas- These tendencies must be overcome sages. Correct breath technic plus through study of sustained tones good lip technic will enable the per- played with a gradual crescendo or

necessary facial contortions, exces- brass instruments involves a lot more sive pressure, all are brought about than allowing the young enthusiast through lack of understanding and to "toot his horn", and then trying practice of proper breath and lip to get him to "toot" it right. The wise teacher will put into play all of his All of the difference between beau- experience and knowledge of physitiful sound and ugly sound lies in the cal needs, mental concepts, practical diligence with which the student and and general rules for technics of lin. teacher seek control over those fac- breath and fingers; and he will so tors which give control. Bad results direct practice that the muscles inare the result of bad or partial con- volved are developed along lines that will automatically serve the performer correctly in the course of his

musical career. In the brasses we have two types of Only with such intelligent care and tonal quality to develop-the quality attention can the music education which is brilliant and powerful, such leaders cope with the instructional

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artenuation is o develop a cear and

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Transcribed by NATIONAL EMBLEM, March (Bagley) Charles Repper DOWN MAIN STREET, March (Weidt) .. Walter Rolfe

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dividual can perfect an accurate and tauty monaton has interest to the dependable breath technic. quality of our brasses is due to the intraining students of brass intraining students of brass instruments, certain fixed ideas must in accordance with the dynamic level struments, certain fixed ideas must in accordance with the dynamic level in accordance of the control of the cont

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and use the proper methods of tone the lips. Likewise the tendency to WALTER JACOBS, Inc.

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Sumer Is I-Cumen In

(Continued from Page 387)

"3. I (We) Tell Stories. About com-

posers. Sometimes about artists

(painters). I play compositions writ-

ten by composers in childhood (Mo-

child portraits, like Schumann's Poor

Orphan. In the current teaching rep-

ertoire there are plenty for selection.

ognized! (See No. 7.) "6. We Do Tone Study. I mean no disrespect to anyone when I say 'not according to the books.' If you want to witness wholly happy, curiosity aroused interest, set a score of alert youngsters at the task of listening for every possible sound to be heard in a half hour. In our barn, in the summer, from insect hum to auto horn, lowing cow, the creaking weather vane, or distant voices. Try it. Get the children to describe every sound as they would describe flowers.

"7. We Find Trends. Every child on earth can do something as, of, and VICINI AND PIANO DUITS, 15c such
the imple has agreed series for the Yulia
Line And York and the Host
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Line And to recognize the fact.

Every day two members of the class study a picture hung too high." are responsible for some one unit of the responsible to some one unit of the responsible to include are responsible for some one that of a little factors of doing that one in-performance. That is, I assign Joan all the factors of doing that one inperformance. That is, assign soan and card to think out, submit, and, vents, discovers and even discards in and carr to think dut, something to do this group work. They depend upon if it be feasible, to prepare to do this group work. They depend upon if it be feasible, to prepare to the state state of the state of the something. We set great store by one's inventiveness, on one's sense at first. I knew little about it and conjugating the verb to do, in all its foresee the demonstration of the conjugating the verb to do, in all its foresee the demonstration. tenses, by action.

an associate who helps us in this.

The method was a first the class between the word that best exgroup, but to parents in nearby compresses it all is resourcefulness. munities. This, usually, on account of distance, precludes adding to the plan has grown, modified, increased the value, in folk songs and folk class but it demonstrates the community of interest to be found in en- it stays by the principles that, we semble work.

"11. We Learn To Walk. Ordinarily teacher of children is the occasional say out of what I have experienced: pupils recital. We do that, But we The most feasible environment is start quite a way back. Our stage is right where you live. The best types floor level, the piane stands to one of children are those of your own across that space, to sit down, to rise can do in your neighborhood and and to walk back. We practice this with the children round about you delsonn's letters). Then, of course, until it is done with a controlled are matters of your own invenies, while northwise the Schumennie Poor. gracious handling of the body. That ness. Do the best you can the first is a technic good for all life, plano summer. Then think about it and or no piano.

"4. We Study Musical Biography. a complex of many contributing acts, Then you will live thus, < , instead The paste-up plan-giving honorno one of which perfects itself. One of, as most folks do, this way able mention' for the most attractive has to think it out, organize it and booklets. (Incidentally, it takes a lot then practice everlastingly.

"12. We Serve. I referred (in No. 10) to speaking before parent groups. I do this-a little-throughout the year and only once in the summer, the latter as an invitation to a Vistors' Day. If the reader wonders whether this is designed to 'drum up business' I should again be tempted to retort, rather warmly, that the best return for any effort is the service one gives. The reward does actually take care of itself. When I talked with the retail merchant ln 1936 about my 'merchandising', he said: 'All doing by you for others, whether or not money is involved, is service. Usually there should be considered the value you give or receive. It is best that the value be pald for, but there is no rule for this, for the simple reason that every instance must come before the judgment on its own merits.

And Then the Harvest

"Our 'music room' has, in its four tongues. peculiar to himself. It was a revela- summers of operation, enriched us Now, with two seasons in this tion to discover this. I now under- all-the children abundantly, me be- country behind him, Viroval likes the stand the statement of a French ar- youd measure, and not least the United States so well that he is tist who declared his conviction that neighborhood. We are now an Insti- thinking of becoming a citizen. Con-'every child can be taught to draw tution in our simple way. We have cert tours have taken him to its largand paint.' Only stupid tradition fails done lots of little things-like, for est cities in the North, East, South example, putting up a 'call together' and West, and to Cuba and Canada "8. We Have An Audience. I sus- bell, which we ring at half past one. as well. Instead of returning to pect that our first visitors (the chil- On a cheesecloth strip on one of the Budapest after his first season in the dren's mothers mostly) came to see walls we fasten pictures cut from New World, he spent the summer in if all was going well with their boys papers and magazines—all having to the Catskill Mountains, and interand girls. Later our visiting days be- do with music (pictures of orchestras, rupted his vacation on only one or came a real function. We keep the of performers, and the like), repro- casion, and this to play at an day's work going forward, so visitors ductions of landscapes and portraits. outdoor concert in the Lewischin witness our 'plant' in its regular pro- And we hang them just on a level Stadium in New York. Then he reduction, just as would be done in a with the children's eyes. Do not miss turned to his regular six hours a day that point, for many a neck is dis- of practicing and to his outdoor "9. The Children Make Programs. located, in this life, by trying to sports and reading.

enses, by action.
"10. I Talk. Who of my sex doesn't? arise from two to five P.M., and to

To the teacher who would like to the plus factor with the plane carry on through the summer, let me Every child learns to walk neighborhood. The best things you "I have learned this: An action is crease for you like a crescendo sign

A Sure Fiddler at Seventeen

(Continued from Page 364)

scenes and activity were soon to become thoroughly familiar. Far harder for him was making his wants known in an English speaking land, and satisfying that urgent need that made Itself felt in his stomach. Gradually, though, speaking English became easler; and, even before this was accomplished, ways and means of getting the desired meals were found. In certain places one could drop a nickel in the slot, and fortunately no words were needed. In others there sometimes happened to be 2 waiter who spoke Hungarian, German or Slovene. At home, once he had found understanding ears, he could in short order, make his gustatory wants known in anyone of these

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dom become fine musicians.

It is interesting to question accor- their students naturally benefit. dionists and to listen to what they not advancing as rapidly as they easily recognized as weak excuses; when his progress is slow.

opportunity to study with a famous although the details of the outline merely skim through their lessons their lessons. and dream of the great day when they The foregoing suggestions are based can study with an artist.

student has progressed to a point accordion instructors although they tempted to take it.

Artist Teacher, Yes; But Wait

duce results.

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States and Canada. Many of these have successfully passed the teachers' examinations of the American Accordionists' Association (A.A.A.) and have proven that they are qualified to teach. Quite a few of them devote their summer vacations to studying under accordion artists so that their T TOW MANY accordionists are en- playing will constantly improve and tirely satisfied with their prog- their teaching methods will be modress? We hope there are not ern. They keep themselves informed many, because satisfied players sel- of all the latest publications of accordion text books and music and

Teachers of this type certainly debelieve are the reasons why they are serve the respect and confidence of their students. However, no matter would like. Most of these reasons are how excellent their instruction may be, students cannot progress unless and rarely is an accordionist heard they practice faithfully. A teacher has to admit that he alone is responsible a very good reason for each thing he tells the student to do. Most teachers A very common excuse offered by have in mind an outline of study to students is that they do not have an fit the individual needs of each pupil, teacher. Perhaps they may be study- may not be revealed to the student. ing with an excellent local teacher We therefore urge students to cowho is capable and who takes a per- operate fully with their instructors. sonal interest in them, but they if they want to get the most out of

upon the presumption that the stu-Naturally, there is much to be dent has been able to locate a comgained by studying with an artist petent local accordion instructor. Unteacher; but the benefits from such fortunately, there are some individstudy cannot be derived until the uals masquerading under the title of where he may be able to grasp the have no knowledge of the instrument instruction given. Our observation and could not play even a simple tune has been that the majority of stu- on it. Their unscrupulous methods dents who offer this excuse are those would be immediately discernible to who are not prepared for advanced anyone with a knowledge of the acinstruction and would be merely cordion but the pathetic part is that wasting time and money if they at- unsuspecting parents often take their children to such teachers and then wonder why they never learn anything.

Many of these students reside in A very good example of such methsmall communities, and they think ods was brought out recently in the that if they could only go to New case of a young music student who York, Chicago, Los Angeles, or some had been studying for almost a year other large accordion center, they and had never had one lesson aswould be transformed from poor signed from accordion music. His players to good ones without any ex- lessons consisted of a group of poputra effort on their part. They do not lar songs with the names of the realize that artist teachers are no chords pencilled under the melody. more magicians than their local Not once during that time had he teachers. Only hard work can pro- been taught scales or exercises, nor had he been told that there is such There are hundreds of fine accor- a thing as accordion music published. dion instructors in the smaller cities This would not have been quite so un-(Continued on Page 423)

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fetch it from our neighbor's, kindle it at home, communicate it to others, and it becomes the property of all."-Voltaire.

The Truth About the Death of Tschaikowsky

(Continued from Page 369)

an armchair or on a couch. But the cotton in his ears—a precaution he thing that made him suffer con- was usually careful to fulfill. what he ate.

An Amusing Incident

sition by Tschaikowsky-his "Third Suite." Unfortunately the performance was very poor, and Tschai- emphatically. good supper can make anyone could buy some cotton. friends to one of the best restaurants store next door." his great alarm, Tschaikowsky dis- the next shop. covered that he had left his pocketbook at home and had no money at clerk. Feeling very embarrassed, Tschai- sky. kowsky asked his nephews to help

was extreme nervousness. When a morous incident is here retold, one of Tschalkowsky's brother. young boy he would wake up at night that my father often related about ness should be blungli desired and brother in St. Petersburg. Being very my uncle returned home at eight at the bedside of the stricken man. in its which he himself described as fond of solitary walks, he decided to o'clock in the evening, he found the And I also recall how my father wept "slight strokes of paralysis." He pass over the frozen Neva by the foot following note from Modest Tschai- when it was all over. I remember, would wake up suddenly as though planks laid across the ice. After kowsky: somebody had struck him, trembling walking a good distance he became with incredible fear. Sometimes there aware of a strong wind blowing and were periods when these attacks re- he knew he might easily catch a bad turned every night, so that he hated cold, which always affected his teeth to go to bed and for months slept in and ears. Then he realized he had no

against these he used sodium bicar- the cold would be already caught. around and put a spoonful of water from someone else. But whom should words so typical of his kindness and on the emotions, and the better likedeplorable results of this first use of was crazy. Therefore, to disguise his "Poor doctor," he said. "You are part of movie-goers who watch the side of the river. He did not plan uninteresting sickness." what he was going to buy at the gro- After my uncle heard the history lumbia Studios alone, fourteen comium," a fashionable public garden render him, Tschaikowsky was ready spreading fast over St. Petersburg. been at work on the score for "The in St. Petersburg, where a symphony to give him his entire pocketbook;

ly disappointed. But the great and biggest were put into a bag, he tion of one of his favorite dishes- ing on what they believe to be an composer was not disheartened. "A casually asked the clerk where he rich spaghetti—which he washed improvement upon the usual atmos-

all except a few coins in change. "Some cotton," replied Tschaikow- propagate in alkall. After that he Silva, has composed a wedding

"And how much?"

him out, but the young men hap-

things of everyday life, and he did of the store emerged a whole cloud vinced of the necessity for such acnot improve with years. As an example of his helplessness in purchasing lost. Needless to say, this cotton was father, whose medical authority was the most trifling of articles, a huused for many months in the house considered very high, be sent for.

"Peter Ilyich is very sick. He vomits constantly and has numerous attacks of diarrhea. In God's name come and see what is the matter!"

My uncle rushed immediately to the sick composer. When he entered the small apartment of Modest years old, was dyspepsia and con- where he could get some cotton. It Tschalkowsky, where the latter lived lasted until the moment of his death tinual heartburn. As a remedy was too far to go home, and besides with his favorite nephew, Vladimir In 1916. bonate. When some of his friends No, he must buy some cotton. But stayed during his visits to St. Petersrecommended it to him for the first where? Doubtless on the other side burg, the composer was in bed. time, they told him to use a spoonful of the river. But in which shop? As Despite the fact that attacks of his of soda in a glass of water. Peter long as he could not answer this terrible disease were annoying him Hyich twisted the prescription question himself, he must find out constantly, he greeted my uncle with

the remedy, from that day no one ignorance, Peter Hyich decided that such a lover of music and I am sure entanglements of comedy, tragedy, ever could visualize Tschaikowsky the best thing to do would be to you were on your way to the opera. melodrama, and farce, without even without a little jar of soda in his hasten to the first grocery store, pur- Tonight there is a performance of pocket. His appetite, nevertheless, chase something, and then casually "Tannhauser.' And instead of that was excellent and he had no care for ask where he could buy some cot- you had to come to the boring, bad ton. The grocery was on the other Tschaikowsky who is ill of such an

Peter Hylch was famous for his cery, so when the clerk asked him of the case and examined Peter posers, song writers, lyricists, and absentmindedness. My uncle told of what he wanted Peter Hylch was at Hylch, he realized that it was not an arrangers, all have been busy streakan incident that occurred one sum- a loss. Instead of buying some ciga- acute case of dyspepsia as Tschal- ing music through straight dramatic mer in St. Petersburg. Knowing my rettes, matches or any small article kowsky himself and his relatives entertainment. uncle to be very fond of music, Peter he could carry in his pocket, he im- thought, but something much worse Ilyich invited him, together with his pulsively asked for some apples. For -Peter Ilyich was a victim of the own two nephews, to the "Aquar- the help the clerk was supposed to cholera which at that time was

Although Tschaikowsky's mother Doctor Takes A Wife", a comedy coorchestra was playing. On the pro- therefore, when he was asked how had died of cholera and all his life he starring Loretta Young and Ray Milgram that night was a new compo- many apples, he answered, "A dozen." was fearful of this terrible illness, land, under the direction of Alex-"What kind?" asked the salesman. nevertheless he himself was greatly ander Hall. There are no songs in the "The very best," said Tschaikowsky, responsible for becoming one of its picture. Headed by Morris Stoloff, in victims. The night Tschaikowsky fell charge of the studio's music departkowsky and his guests were extreme- Then, while the apples, the best ill, he had for supper a generous por- ment, the composers have been workdown with a glass of unboiled water, pheric score. They call their work happy" he said, and invited his To which the answer was, "In the Consuming of water direct from the "musical portratture." It consists of faucet was strictly prohibited during wholly original themes tin contrast where an elaborate repast of excel- With a bag full of apples, and over- the cholera epidemic. Next morning to the more usual background lent food and drink was consumed. joyed that the problem had been he felt the first fierce attack of the snatches, taken from stock and the Then the bill was presented and, to solved so easily, Peter Hyich entered illness and, without consulting a doc- public domain) and serves as a tonal tor, took a laxative-a glass of bitter tightening up of the comedy's action. "What do you wish," asked the mineral water. Laxatives of this type By way of an example, Mr. Stoloff are alkalized, and cholera germs with the aid of Paul Mertz and Mario took another glass of unboiled water, march, to be introduced when Miss Under such circumstances the best Young and Mr. Milland are first seen

pened to be as penniless as their and he was unprepared for it. He When my uncle went into the next motif for the pair, and its repetitions pened to be as your or the world be impossible room and explained the seriousness recall them to mind even when they uncle. Fortunately my uncle had realized that it would be impossible room and explained the seriousness recall them to mind even when they money enough, and he was the "cap- to go into a store and ask for just of the case to Modest and his are not seen on the screen. A certain money enough, and he was the cap it is thought to lie in the italist" of the evening. The next enough cotton to put in his ears. nephew, saying that he could not advantage is thought to lie in the morning Peter Hylch sent him a note But, how is cotton sold? In pounds? take complete responsibility for it use of original type themes. as which read, "I return herewith my Tschaikowsky was perplexed. When upon his shoulders, nobody would be- against over-familiar ones. Were the debt and thank the healer not only he heard the clerk's voice suggesting lieve him. But they had to believe, Mendelssohn, or the "Lohengtin" of my body but also of my pocket." a pound, in a rush of thankfulness The most difficult task was to obtain wedding march used, the very famil-

Peter Ilyich was very ignorant and he cried, "Certainly, a pound!" A the consent of Peter Ilyich himself to reter typich was very ignorant and he cried, "Certainly, a pound:

The depths call in a consultant, Finally conhelpless regarding the simplest few minutes later from the depths call in a consultant, Finally conhelpless regarding the simplest few minutes later from the depths call in a consultant, Finally conhelpless regarding the simplest few minutes later from the depths call in a consultant.

> of my father and uncle and of both of father's assistants, Drs. Zander On the 21st of October, 1893, when and Mamonoff, who were constantly bert, his hair and mustache just turning gray, and his voice so soft and gentle. This man cried bitterly and talked a long time with my father. He was Modest Tschalkowsky with whom our entire family was friendly. My friendship with him

Recent Tuneful Films (Continued from Page 375)

with anything more than spoken dialogue. It is an interesting use of music, certainly, as a variety of dramatic-emotional handmaiden. At Co-

A Peep in the Workshop

Five of the fourteen melodists have

ately throw a marital coloring over our readers are not the students, but the characters, robbing the romance interested music lovers, who wish to of the suspense that the surprise en- read music and learn about it for tanglements of this particular com- their own pleasure and development. edy needs to sustain. Thus, the direc- Later on, collections of older works tor feels that a leitmotif is most were added until we gradually grew useful when its significance is firmly into the position of being able to disknit into its own context, without tribute a fairly complete library of "give aways" of long association.

Moving to another of Columbia's atic, and chamber music literature. recording stages, Frederick Hollan- I do not recommend this "building own instrumental background.

pose the musical score for the pic- libraries. ture version of Thornton Wilder's play, "Our Town", released through United Artists. The film will star Martha Scott, Frank Craven, and William Holden, Mr. Copland composed the score for "Of Mice and Men." Relative to his new assignment, Mr. Copland has released the following statement:

"It provides an opportunity to express in the medium of music the very essence of American life, which Mr. Wilder caught so successfully in his play. Any composer would be proud to accept such an assignment; and I am particularly happy to be given this chance to write the score for what I consider a great work of

Your Community Should Have a Public Music

Library (Continued from Page 368)

I realized that the average music the Canzonetta, played with piano lover in the metropolitan area would accompaniment, provides a charming already have access to the standard recital number, and can be used classics. Therefore, we tried the ex- where the playing of the whole conperiment of stocking our shelves with certo would be impossible. This is a liberal supply of contemporary mu- especially true in communities where sic, which was much under discus- there is no orchestra. sion at that time, and too expensive for the average layman to buy for himself. The experiment bore imme- "The art of genius, regardless of period, diate fruit. And in this connection I is essentially evolutionary, not revolution may say that, contrary to the gen- ary."-Abram Chasins.

larity of the music would immedi- eral belief, the great proportion of vocal instrumental orchestral oper-

der, Walter Jurman, and LeRoy Prinz backward" arrangement for general prepared the score for "Too Many use. The time and place of our or-Husbands", the Wesley Ruggles com- ganizing made it expedient for us. edy starring Jean Arthur, Fred Mac- but the smaller city would do better Murray, and Melvyn Douglas. Mr. to build in the normal way. Let the Jurman's special song, Tyrolka, is ex- experiments wait until the library pected to join the song hit parade. itself is no longer an experiment. I The final production is of a type in have no hesitation whatever in saywhich Columbia pioneered the use ing that the public music library is of music, "Blazing Six Shooters", a perhaps the best agency for bringing western, starring Charles Starret, music closer to the lives of our citifeatures the "Sons of The Pioneers", zens. Music library training is equally whose singing and playing of homely important to the musician who seeks range songs is familiar to screen and new outlets, and to the librarian who radio audiences. The six Pioneers wishes to specialize in music. The sing four songs and provide their coming years should see great progress in the development of a music Sol Lesser announces that Aaron conscious nation, through the growth Copland has been engaged to com- of competently administered music

Master Lesson Upon 'Canzonetta'

(Continued from Page 409)

gins as in the introduction, and after eight measures there appear delicate hints of the first solo theme of the last movement, This, of course, in slow tempo. These hints continue for sixteen measures, modulating from key to key and becoming slower and slower and softer and softer, until at the end of these measures-Bang! Attacca subito (attack at once) -the furious introduction of 52 measures leading to the D major theme of the last movement is at hand, Many soloists, however, do make a stop hetween the two movements; and various endings are used for this purpose. Some violinists use the eight measures in the original score and end in G minor by changing the Eflat in the bass to G, with a G minor New York showed itself as becoming chord in the treble. This chord is the music center of the world. There held over for a full measure, making always had been music collections, a nine measure concluding phrase, and reference reading rooms; but the which is not quite so honest, but time then seemed ripe to give new nevertheless in the frame of the and special attention to the circula- work and more effective from the virtuoso viewnoint

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FRETTED INSTRUMENTS

Julio Martinez Oyanguren

UITE OFTEN this department has received letters from he toured the principal cities of hose received letters from South America for several years, young guitar students want. ing to know if the classic guitar holds where his appearance in recitals was out promise for a successful career in greeted with unbounded enthusiasm: radio or on the concert stage. We and from then on he has been known believe that nothing could serve as as the greatest exponent of guitar a better answer than to submit a playing in the southern hemisphere biography of one who is proving by his radio and concert appearances that the guitar in the hands of an artist is the equal of any other instrument, and that it offers a lucrative future to those possessing an abundance of musical talent and a willingness to study and work hard for a number of years.

The name of the artist, whom we have selected as an example, is none other than Julio Martinez Oyanguren, a native of Uruguay, now residing in New York, who, during the past year, through his weekly broadcasts over the Red Network of the National Broadcasting Company, has put the classic guitar "on the map", so to speak. Through his programs, millions of listeners throughout the United States and Canada have become aware of the fact that the Looking for more worlds to conguitar is an instrument worthy of ouer he came to New York in 1935 serious study and capable of in- and, on October first of that year, terpreting all types of music from gave a recital in Town Hall, which the classical compositions of Bach established him at once as an artist and Mozart to those of the modern of the first order. Since that time

composers. Born in Durazno, Uruguay, thirty- familiar with all lovers of the guitar. five years ago, Julio Martinez Oyan- As already mentioned, he is now unguren commenced the study of guitar der contract with the National under the guidance of Professor Al- Broadcasting Company to play 2 fredo Hargain, organist at the fifteen minute program on Sundays Durazno Cathedral, who, like many at 12:15 P.M. over WEAF and the of the professional musicians of Red Network including Canadian South America, is also a fine guitar- stations. He has appeared as guest ist. With the same teacher he studied artist on the programs of Paul harmony, counterpoint and composi- Whiteman, Rudy Vallee, Kate Smith, tion. His progress on the guitar was the Magic Key hour and others. He so rapid that at eleven years of age has given a number of guitar rehe was able to give, in Montevideo, citals in colleges and universities the capital of Uruguay, a complete and has become a favorite with the recital of guitar music. Later he en- young students. After his last contered the State University and after cert at Columbia University a recepgraduation passed on to the Naval tion was held in his honor, and he Academy, where he spent six years was presented with a guitar made to become a lieutenant in the Uru- especially for him by the famous guayan Navy. Two years of sea duty Luthier, Phillip Interdonatti, of the brought him to Europe and other "Instituto de la Espanas." About a countries, where, during his leisure year ago he was invited to give a retime, he had opportunities to con- cital at the White House in Washtact many of the well known guitar- ington, before a distinguished gath-

official duties, Oyanguren managed to devote many hours to his favorite instrument, the guitar; and, upon his return to his native country, he gave a recital in Montevideo, which proved a great artistic success. Then and there he decided to make music and the guitar his life work. After having gained permission from his government to resign from the navy he toured the principal cities of



Julio Martines Oyanguren

New York Debut

Oyanguren's name has become quite ists. In spite of his many and various ering, and he prizes quite highly an several times as guitar soloist with South American countries. the General Electric Orchestra in The technic of Oyanguren shows

dred and fifty different compositions ical things with the guitar." in his programs, displaying not only We present this sketch of one of

Composer and Arranger

of decidedly Spanish flavor and a a professional career.

autographed portrait of the Presi- goodly number of classical arrangedent and Mrs. Roosevelt, presented ments, together with the transcripto him on that occasion. He appeared tions of folk songs originating in

Schenectady, with the N.B.C. Salon his complete mastery of the instru-Orchestra, and the "Orchestrette ment, his tone quality and phrasing Classique," a symphonic organiza- are superb, and, whether he plays tion directed by Frederique Petrides. Scarlatti, Haydn, Bach, Mozart, or He also played the guitar part in the the modern Spanish music by Al-"Quartet for Flute, Guitar, Viola and beniz, Tarrega, Turina and Granados. Violoncello," by Schubert, when it he is always the artist and his inhad its first New York performance. terpretations are a delight to the He has recorded a number of listener. After his first recital, the classical compositions and has just New York critics were unanimous in concluded a contract with the Co- their praise of his remarkable perlumbia Phonograph Company to formance, and their reviews of the make recordings of about fifty mas- concert revealed such phrases as ter works for the guitar. He was the these: "Plays in the tradition of elefirst to play a recital for television, gance and suavity"; "Senor Oyanthrough R.C.A. During the past year guren gave constant evidence of an he has included more than two hun- amazing virtuosity"; "He did mag-

great versatility but also showing the the contemporary masters of the unlimited repertoire of the classic guitar, not only because some of our readers asked us to tell them something about this artist, but also that it may serve as an inspiration to As a composer Mr. Oyanguren those of our younger students who has enriched the guitar literature are thinking of adopting the guitar through many original compositions as the instrument of their choice for

Helps to Accordionists (Continued from Page 419)

13 Hinni

wanted to study music seriously and such methods

Lesson on Accordion Accents

many accordionists are still having sounding.

pardonable if the student had been a pianist, because the manner in an adult who merely wanted to learn which he strikes the keys will proa few songs for his amusement; but duce the accent, and he has the adthe student was a young boy who vantage also of a pedal for sustaining tones. The accordionist, however, must manipulate the bellows skillfully, if he wishes to play this introduction effectively.

We suggest that a few minutes of preliminary practice be devoted to the first note, to see if a clear accent can be produced on the C half note without accenting the grace note had selected the accordion as his which precedes it. A quick and forceinstrument. Such teaching methods ful jerk must be given the bellows should be exposed, and we warn ac- immediately after the grace note has cordionists and parents to beware of been played, and then the action must be so controlled that there is no draggy effect, because the second group of notes in the measure also Our correspondence shows that must be accented while the C is still

difficulty in producing a clear and dis- The measures which follow are tinct accent. The accompanying ex- similar to the first measure. This parcerpt from my arrangement of Liszt's ticular arrangement of accented notes Hungarian Rhapsody No. 2, pro- is not common in accordion music, vides excellent practice material for so we advise accordionists to include perfecting accents. These measures the excerpt in their daily practice would present no difficulty at all to program until they have perfected it.

Pietro Deiro will answer questions obout accordion playing. Letters should be addressed to him in core of THE ETUDE, 1712 Chestnut St., Philodelphia, Po.



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Radio Musical Events for Music Lovers (Continued from Page 374)

interest primarily is in singing, and these songs are written to be sung." Although Waring was the first popular orchestra leader to make popular use of Glee Club singing, he failed to make the Glee Club at his own alma mater, Penn State. This snub to the great-grandson of the founder of the college, William G. Waring. resulted in his taking an interest in group singing, and the eventual formation of his singing band, which now contains some fifty-five musicians and singers.

Musical Appreciation via Radio That musical appreciation is prac-

tical via radio is borne out by the wide response and acclaim given to NBC's five major music appreciation programs of this past year: Milestones in the "History of Music", with Dr. Howard Hanson of the Eastman School of Music as conductor and commentator; "Music for Young Listeners", directed by Mary Van Doren, under the auspices of Toledo Museum of Art: Rochester Civic Orchestra concerts, conducted by Guy Fraser Harrison; "Musical Americana" (the program we discussed at length last month); and lastly the NBC "Music Appreciation Hour", with Dr. Walter Damrosch as commentator and con-

Dr. Frank Black and the NBC String Symphony recently began a new series of chamber orchestra pro- exclusively. grams over the NBC-Blue network from 5:30 to 6 PM, EDST. Dr. Black can be always relied upon to play

System, from 12 noon, EDST. to 10:30 PM, EDST).

Most of the general or dramatic pianos, programs on the air require music June, who was twenty-one the day "guides" we have read. in some form. Although on the air before the election in 1936, and thus The set of four books is packaged less than a year, the popular mystery cast her first presidential vote in in a handsome box and make an atseries, "The Adventures of Ellery that election, has dark auburn hair, tractive addition to any musical Queen", has proved to be one of the brown eyes, and a passion for all library and also make a most attracbest program discoveries of the radio outdoor sports, especially fishing. A tive and inspiring present for the season and was selected recently as lifelong resident of Chicago, she at-musical youth. substitute for the "Screen Guild tended private schools, the Chicago "Wagner's 'Ring of the Nibelung' Theater" (Sundays-Columbia net- College of Music, and the Goodman Adapted by Robert Lawrence work, 7:30 to 8 PM, EDST). The pro- Theater Dramatic School.

hattanite, son or inspector added and, like June, is a native Chicagoan the Homicide Squad, who has taken and, like June, is a native Chicagoan the Homicide squad, who has been the up scientific sleuthing as a hobby. He attended the University of Chiup scientific sieutining as a line and cago, where he distinguished himself onvincingly told, and we believe the in intramural track meets and as convincingly cold, and we be age ap- composer of the music for the cam-

There is a new program with music shows. which calls itself the "Sheep and Goats' Club"—heard over the Mutual network on Wednesdays, 8:00 to 8:30 PM, EDST-which is quite without parallel on the air. The "Sheep and the Goats" are Harlemites, from the colored section of New York City. They run the range of Harlem's duplex personality from the eye-rolling hi-de-ho-ers to the spiritual-singing psalm chanters. Therein lies its success. Again it is a blend of styles that creates a style. The "Sheep" are, of course, the good singers, the chanters Reisers. Despondent, Al suggested and the River Jordan folk. They wear white carnations in their lapels. But their feelings are the friendliest for five two-piano arrangements. A the "Goats", those mischievous advocates of more devious ways, boogie him for a radio program, and three woogie dispensers and singers of days later Al and Lee Reiser were blues, who flamboyantly wear red on the air. Since that time they have carnations. It is all in good fun, and been heard regularly on NBC proshould prove a lasting feature.

Lanny Ross, the popular young tenor, who sings memory songs especially for his own listeners, moved recently to an evening period on the Columbia network, 7:15 to 7:30 PM, EDST. With a larger orchestra, he is heard in old and new songs, baliads and the latest dance hits. Lanny's popularity recently brought him a contract to make Schirmer records

Duo Pianists on the Air

June Lyon and Jerry Marlowe, duo- "Siegfried"; IV. "The Twilight of the can be always relied upon to play some unusual and infrequently heard planists heard over NBC networks Gods"—have appeared with the aumusic in his broadcasts, and we rec- from Chicago, first met during "A thorization of the Metropolitan Opera Complete curricule leading to degrees in in the control of the manufacture of the control of the recital over the Mutual Broadcasting during the summer of 1936, and they some idea of the leading scenes. decided to tempt fortune together. These books are designed to present Don Ameche with Claire Trevor be- They were so successful that they in compact form the highly imaginagan a new drama and variety pro- were signed by the National Broad- tive legends of the Teutonic saga, in gram early in April, which seems to casting Company after their first a way which removes the unneceshave found wide favor. Others who tryout in December, 1936, and they sary dialogue which, with Wagner, appear regularly in this program are have been playing over NBC ever is often painfully protracted. The Pat Friday, soloist; Victor Young and since. The worst thing about plano stories are given with a fine clarity. his orchestra; and the Six Hits and team work, they agree, is practicing: The dramatic narrative is accoma Miss, a Swing group (Fridays 10 and the worst thing about practicing panied by quotations which make is finding a room big enough for two these very helpful books much more

gentleman detective, a young Man-rehearses with Jerry four more hours gentieman detective, a young of daily. Jerry was born March 4, 1913 hattanite, son of Inspector Queen of daily. Jerry was born March 4, 1913

Al and Lee Reiser, duo-pianists heard over NBC Networks, entered the two-piano field as a result of the 1929 stock market crash. The two men are cousins, and in the early twenties worked in the dress business in New York City. Al owned four stores, doing over a million dollars worth of business a year, and Lee owned a dress factory. Both lost everything they had in the crash

Piano playing up to that time had been purely an avocation for the They sat up all that night making singer asked them to "audition" with grams. They now have their own orchestra and in addition are fea-

The Music Lover's Bookshelf

(Continued from Page 377)

THE STORY OF "THE RING" IN COLOR

Four attractive books - I. "The Rhinegold"; II. "The Vaikyrie"; III. interesting than many of the prosey

grams will be heard through the She takes a piano lesson every Price: \$.50 each, or \$2.00 for the N. B. MANVILLE, Builton Manuer St. Prince. S. Detroit, Mich. Summer. The mystery concerns a day, practices alone two hours and Publishers: Grosset & Dunlap

"An Agreeable Succession of Sounds" (Continued from Page 365)

next smaller on tinue some time phia, Pennsylvania. in a long case on thing like a h:

ment, revolved th

gers. 'The advantant to speak to cornament) is merely this, that strument are thapset him, for he 'they are really compositions of incomparably sweet beyond those melody and harmony united, or of any other; that they may be rather that their melody is harswelled and softened at pleasure mony. I mean the simple tunes by stronger or weaker pressures sung by a single voice. As this of the finger, and continued at will appear paradoxical I must any length; and that the instru- explain my meaning. In common ment, being once well tuned, acceptation, indeed, only an agreenever again needs tuning. In hon- able succession of sounds is called our of your musical language,' melody, and only the coexistence Franklin concluded his letter to of agreeing sounds, harmony. Beccaria, 'I have borrowed from But, since the memory is capable it the name of this instrument, of retaining for some moments a calling it the armonica." (Copy- perfect idea of the pitch of a past, right 1938 by Carl Van Doren. sound, so as to compare with it Reprinted by permission of the the pitch of a succeeding sound Viking Press, Inc., New York and judge truly of their agree-City.)

the shilling at \$.24, would be tween two present sounds. . . . \$201.60); but there are no means "That we have a most perfect 1800. Its discontinuance is said

heer glasses set on a table, Frank- to have been due to the effect that lin had special glasses blown in the exquisitely excruciating vithe shape of hemispheres, with a brations had upon the nerves of hole in the middle, the largest those who played the "armonica". class nine inches in diameter and There must have been large numthe smallest three. From them he bers of these instruments in existchose thirty-seven, 'which are ence, but we have no records of sufficient for three octaves with existing specimens other than all the semitones,' and tuned them those owned by the Victoria and by grinding as it was needed, Albert Museum in London. often trying the glass by a well- Princeton University, New Jertuned harpsichord,' Then he sev, and the Metropolitan Mumounted them on an iron spindle seum in New York. The Princeton running through the holes in instrument is now on exhibition their centers, the largest glass at in the great museum of the one end of the spindle and each Franklin Institute in Philadel-

the larger but of those vibra- Dr. Franklin had very definite This spindle was the agreement ideas upon melody and harmony and expressed himself with his usual clearness. Here is a speciplayer, sitting by Reethoven, timen of his criticism:

(Continued fre "The reason why Scotch tunes treadle like that schindler, tells wheel, and touch wheel, and touch where we may the moving glasse hastens to add, being stifled in modern affected ment or disagreement, there may The instruments were made in and does arise from thence a London and were offered for sale sense of harmony between the at forty guineas (value at usual present and the past sounds, rate of exchange, representing equally pleasing with that be-

at our disposal to estimate what idea of a sound just past I might this would mean at present val- appeal to all acquainted with muues. The virtuoso upon this in- sic, who know how easy it is to strument was Marianne Davies. repeat a sound in the same pitch She toured Europe with it, and with one just heard. In tuning an one of her pupils was Marie instrument, a good ear can as Antoinette, when she was a girl easily determine that two strings in Vienna. Mozart and Beethoven are in unison by sounding them are known to have composed for separately as by sounding them the instrument, and it was ap- together; their disagreement is parently very popular until about also as easily, I believe I may say (Continued on Page 427)

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JUNE. 1940

The Etude Historical Musical Portrait Series

This series, which began alphabetically, in February 1932, concluded in the issue of May 1940,

An Alphabetical Serial Collection of The World's Best Known Musicians Etude readers desiring additional copies of this page and pages previously published are referred to the directions for securing them in the Pub-lisher's Notes section of this issue































The Mus







































"An Agreeable Succession of Sounds"

(Continued from Page 425)

guished when sounded separately; sound become by comparison with for when sounded together, them more discernible." though you know by the beating It should always be rememthat one is higher than the other, bered of Franklin that, while in you cannot tell which it is. I have France and in England, which ascribed to memory the ability of heaped deserved honors upon him comparing the pitch of a present for his inventions, his brilliant tone with that of one past. But statesmanship and his scientific if there should be, as possibly achievements, he was respected in there may be, something in the Austria and Germany for his conear similar to what we find in the tribution to musical art. What a eve, that ability would not be en- time the doctor would have with tirely owing to memory. Possibly electrical instruments of today! tions is past, and the agreement cession of noises.

more easily and better, distin- or disagreement of a subsequent

the vibrations given to the audi- Many in this day long for more tory nerves by a particular sound of what Franklin called "an may actually continue some time agreeable succession of sounds" after the cause of those vibra- rather than a disagreeable suc-

Beethoven, the Eccentric (Continued from Page 372)

His factotum. Herr Schindler, tells sight which threw them into a panic

what a changed sight. He is growing fields must have been. old. Not in soul, to be sure; for there When his last hours are at hand. made no orders, and leaves.

Early in the morning, we may find king!" some catastrophe destroys him.

Gneixendorf, there are rumors about terance, "Pity, pity-too late!" a terrible accident but lately oc- Thus died the Bacchus who, in his that they suddenly beheld a strange souls."

us of a certain inn where we may and sent them running on a mad find him; "but," he hastens to add, stampede. The cart was overturned "please don't attempt to speak to and the peasant barely escaped being him; it will only upset him, for he crushed to death. On hearing this cannot hear a sound, you know." frightful tale, we hasten away in We hasten to the inn; and, sure great fear, with instant premonitions enough, our dear friend is there; but as to who the "strange sight" in the

he is everlastingly young; but still we come to take a final look. He he is growing old, and his face and lodges in the Schwartzpanierhaus whole demeanor show signs of ap- (the "House of the Black Spaniel"), proaching age. What is he doing? To the very end he has his eccentrici-To all outward appearances, noth- ties, for Beethoven without his ecing; but even now his mind is prob- centricities would not be Beethoven. ably far away in other worlds, draw- Night after night, until he can no ing down sublime harmonies from longer sit up, he stations himself in the heavens. He sits and stares fixed- a chair by the window, gazing out ly before him; after a time he rises, over the dark streets of his beloved pays the waiter, from whom he has Vienna. He sits in a regal bathrobe, he who had never given any atten-For a time we do not see him tion to his appearance, defiantly again. Then, a few months before awaiting Der Erlköning. This scene his death, we find him in the bosom of imposing dignity recalls to mind of his sweet Mother Nature, He has Beethoven's remark of earlier years, gone to visit his brother Johann and When, having been reprimanded for sister-in-law Therese, in the little his apparent dislike of the gift of a Danubian town of Gneixendorf. king, he had replied, "I, too, am a

him in the dewy fields. He hastens And like a king, his whims do not along, waving his arms aloft, stamp- forsake him. On his deathbed, he ing his feet, and gesticulating like calls for the Rhine wine, which since one possessed of a thousand demons; his boyhood days, he has not forgotthen he halts, scribbles down some ten. The wine is instantly sent for notes in his little sketch book, and is and delivered to his chamber. As a gone again as if toward some future small glassful is put to his parched haven which he must reach before lips, he tries to sip it; but the effort is too strenuous, and he falls back, One day, while these strange things panting for breath. It is then that he are happening in the woods of murmurs his last authenticated ut-

curred. It is whispered that a day or own words to Bettina Brentano, had two ago a certain peasant was driv- "pressed out for mankind the deing his oxen through the fields, and licious wine that intoxicates their

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IUNE. 1940



do that before long. I can notice lots chords; but I suppose when you to have lost his head. of improvement myself.

about you is that you were a pupil time, so you could learn to write weird, wailing sounds. of Beethoven. Imagine that! I won- music fast. My book says you lived "A violin," guessed Jerry, "and that der how you liked him, and if he was from 1791 to 1857; but I think I like sounds like Grieg's music." very strict? And did he give you lots it better to be living now. of his own sonatas; and did he often I'm surely glad you wrote some of little man not much taller than play his own compositions for you? those studies. I like the way they Jerry, with a big, hooked nose. And then the next great thing is travel around the keyboard. I had teacher yourself you had Liszt for a one-it's the one with scales in the it." pupil. Imagine that, too! Your life right hand and chords in the left. must have been one long string of Remember it? thrills. And I wonder what kind of a pupil Liszt was when he was a boy? Did he do everything you told him, like counting out loud, and practicing thumbs under, and playing scales with the metronome? Maybe he did not have a metronome. I wish I didn't; but my aunt gave me one for Christmas last year, and did I groan when I saw it! But I'm used to it now and can play some of my scales with it set at one hundred in sixteenth notes, four notes to a beat. The scales in sixteenth notes, I mean, not the metronome, but I guess you understand all about that.

One thing I like about your studies is that they are so easy to memorize. My teacher says I do not have to memorize them, but I do it because I like to; and then the counting is never very hard either, and that

And I read in my book about the

Mr. Thumling Remembers By Hermia Harris Fraser

jumping off his bicycle. "Oh, dear! where heads are repaired as well as I wish I'd brought my bicycle kit. tires. But speaking of music, here's I always forget it."

red-haired boy suddenly thought of what his teacher had said last week: Jerry. "So you forgot to practice that "No-you have to work hard to get minor scale! Jerry Cooper, I believe uphill, pedaling or playing. When you'll forget to bring your head some you have learned or ridden a few

marching into Miss Clement's house for repairs. If you forget your scales minus a head. "I'd better have this or your bicycle kit, the machine bemended, he said to himself, straight- comes no good, so it is hard to ening. "I think I'll try that new place mend." on May Street that George told me obout *

Jerry wheeled his bicycle a few blocks until he saw a scrawly sign on a small, narrow building.

Sunday afternoon musicales you had The bell tinkled as Jerry pushed I guess you'll be surprised to get a for your pupils. I guess you had so open the door, but no one came. It letter from me; but I am writing to many fine pupils you had to have was a queer shop with all sorts of you because, believe it or not, I lots of musicales. And I never heard odds and ends piled on board shelves really like to practice your studies. of anybody writing so much music. -old clocks, musical instruments. Lots of my friends don't, but as for Just imagine writing around a tricycles, bicycles, and even shoes; mitted Jerry, looking down at his me, I really do. They sound perfectly thousand opus numbers, and each but what struck Jerry as oddest was hands. "I never thought of it." great when my teacher plays them, one having several pieces in it. It a cracked mirror at a crooked angle because she makes them nice and takes me nearly all of a study period directly in front of him. Jerry's re- school bag and opened it. smooth and fast, and she says I can in school to write a scale and a few flection was cut so that he appeared

But I think the greatest thing so many athletics to take up their happened. From the back room came it."

At that moment, out came a stout

"What's this?" he asked, "a flat "But where is Mr. Thumling?" that when you became a well known better go now and practice my new tire? Bring it back here and we'll fix asked Jerry, wonderlngly.

> "It's almost a new bicycle. This is partner just remembered that he the first puncture," Jerry remarked had promised to play his violin for as he watched Mr. Thumling at a charlty concert. He said that talkwork.

From your friend,

A Musical Clock

JUNIOR

frame," Mr. Thumling pointed out, that there is no charge." "how did it happen?"

"I forgot to prop it up and a car all the talking he did about rememran over it"

Thumling. "Now me, I never forget walked out of the shop, he looked things. When I was a boy I had to thoughtful. It was queer but he did learn music many hours a day and feel different now. As if he had been that made me concentrate."

"I take music too-the piano." "Do you now!" nodded Mr. Thum- supposed to do.

"Well-" Jerry hesitated, "I can ling to remember," said Jerry. "But read the notes all right, but I can't anyway, Miss Clement won't be able memorize. I guess it's no more use to say I've forgotten my theory or to try. My music teacher said I'd my head this music lesson. And that forget my head some day. When I was good advice about music and looked in your mirror, Mr. Thumling, blcycles. From now on all my I thought I had."

The little man laughed. "Perhaps better order."

"Another flat!" cried Jerry Cooper, you have. Perhaps this is a place something to remember. Music is Examining the sagging tire, the something like riding a blcycle."

"You're joking, aren't you?" asked

bars, you can coast along for a time, Jerry chuckled. It would be funny then comes a bump. You must stop



"I guess that's so, all right," ad-He took his theory book from his

"Mr. Thumling," he asked, "do you

mind if I do my theory right now? went to school the boys did not have And then another funny thing I just remembered I hadn't done

Jerry raised his head. Mr. Thumling was no longer there. After a few moments a tall old man hobbled in and said to Jerry, "You can take your bicycle now.

It is ready."

The old man grinned feebly. "My

lng to you had reminded him of it. "There's a pretty bad bend in the He said to thank you and to tell you

> "Of all things!" cried Jerry. "After bering things."

"Forgot, eh? Too bad!" sald Mr. But as Jerry took his bicycle and under a strange spell and Mr. Thum-"I heard you playing," said Jerry. ling was a wizard who had helped him remember all the things he was

> "Imagine me helping Mr. Thummachinery is going to be kept in

Can You Play A March? By Lillie M. Jordan

religious processions, at ceremonious to the dotted notes funerals, in military maneuvers, and in public festivals of almost every kind, you will see how well worth while it is to become an expert performer of this very important and popular form of musical composition, the March.

venture to play in public a march all musical forms. to which others must keep step.

On them write various rhythm marks,

The leader begins slowly taking the cards

such as three-four, four-four and six-eight.

some melody that is written in the rhythm

pieces with the least number of mistakes,

Prize Winners for March

Puzzle:

Class A. Harold Marshall (Age 14),

Class B. Dolores Irene Tourangeau

Class C. Robert Kunce (Age 10), Cali-

Honorable Mention for March

Puzzle:

(Age 12), District of Columbia

The one playing the most number of

named on the card.

is declared the winner.

South Carolina

fornia

When you think of the value of if your playing is to be a success. a well played march in parades, in If you give really careful attention

> or to the triplets Ex.2

that throw emphasis on the impor-If you have learned to count at tant beats, your performance is the piano or to follow the metro- likely to have the swing that sets nome, you are probably a good time feet to tapping and makes of the keeper. But if you are not, never march one of the most stirring of

When you have mastered its With a nocturne or a reverle, you rhythm you may confidently accept may take liberties; a waltz usually invitations to play for the marching has a rhythm easily managed; but lines at school, or for the gymnasium

BRAHMS



THE JUNIOR ETUDE WILL award three worth while prizes each month for the most interesting and original stories or essays on a given subject, and for correct answers to

Contest Names of prize winners, and their conpuzzles. Contest is open to all boys and tributions, will appear on this page in a girls under sixteen years of age, whether future issue of The ETUDE. The thirty a Junior Club member or not. Contestants next best contributors will be given honare grouped according to age as follows: orable mention.

Class A, fourteen to

sixteen years of age;

Class B. eleven to fourteen; Class C,

under eleven years.

SUBJECT FOR THIS MONTH

All entries must be received at the Junior Etude Office, 1712 Chestnut Street, Philadelphia, Pa., not later than June 15th. Winners will appear in the November issue.

— CONTEST RULES —

- 1. Contribution must contain net over one hundred and fifty words.
 2. Name, age and class (A, B, or C) must appear be appear before and varie address in surface, and the contribution of the or each sheet.

 3. Write on one side of paper only and do not use a type-writer.

 4. Under the contribution of the

has a rhythm easily managed; but the march is a circkler thing. You classes or for the stage processions must watch its accents very closely, in entertainments.

A Rhythm Card Game

By Annette M. Lingelbach

From a Cardonord make a pack of rhythm cards.

Bellow, Rechmanlinoff; A-rensky; the content of mischer that we can use to the endpower of mischer that we can use to the mischer that we can use the mischer that we can

From your friends.
The Rensselate Junior Music Clua.
Rensselate, New York

The lader begins slowly tuning me cares

if the pack.

When she takes off a card marked threefour, the player who first gives a musical
fact about this rhythm, such as, it is waltzinter, or, it has three basts to a measure,
receives the card.

The player with the higgest pile of cards,
wins.

The player with the higgest pile of cards,
wins.

This game can be played also on your
favorite instrument.

Dean Ji Nion Extrue:

I thought you might be interested in everthe player was three basts to a measure,
receives the card.

The player with the higgest pile of cards,
wins.

The player with the higgest pile of cards,
wins.

This game can be played also on your
favorite instrument.

As soon as a rhythm card is shown, the Rose Capalier: Harriet Stanler; Danus players number themselves 1, 2, 3, and so on.

According to their number, they play Weeker; Arline Shimon: Doris Mars, and was a fine program for the bosy to gift.

name of a composer.

6. BEHEAD the smallest part and leave a point of the compass. The beheaded letters will give the

Junior Music Club, Rensselger, New York

Prize Winners for March Contest: (My First Recital)

Class A. Melba Potter (Age 14), Illi-

Class B. Thelma Schwartz (Age 13) New York

Class C. Selma Rubin (Age 8), Pennsylvania

Honorable Mention for March Essays:



The boys who gave recital, Syracuse, New York.

A Suggestion for Campers By Aletha M. Bonner

By Aletha M. Bonner

If you are going to a recreational a good collection of musical instructions of the property of the prope

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-Tune 1940-

All of the books in this list are in All of the books in this list are in preparation for publication. The low Advance Offer Cash Prices apply only to orders placed Now. Delivey (postpaid) will be made when the books are published. Paragraphs describing each publication follow on

EIGHTEEN SHORT STUDIES FOR TECHNIC AND STYLE-PIANO-LEMONT JACK AND THE BEANSTALK-STORY WITH MUSIC FOR THE PIANO-RICHTER MAGIC FEATHER OF MOTHER GOOSE, THE-JUVENILE OPERETTA-AUSTIN AND SAWYER.... MELODIES EVERYONE LOVES-PIANO-FELTON.. 40 MY OWN HYMN BOOK-EASY PIANO COLLEC-TION-RICHTER

POEMS FOR PETER-ROTE SONGS-RICHTER ... SIDE BY SIDE-PIANO DUET ALBUM-KETTERER .30 pleasurable diversion. SYMPHONIC SKELETON SCORES-KATZNER . . . No. 2 Symphony No. 6 in B Minor— Tschaikowsky

No. 3 Symphony in D Minor-Franck TWELVE PRELUDES FROM THE "WELL-TEM-PERED CLAVICHORD" (BACH)-PIANO-ED.

WHEN THE MOON RISES—MUSICAL COMEDY—KOHLMANN

SUMMER MONTHS MAY BE PROFITABLY ing, etc., and the material USED FOR MUSICAL ADVANCEMENT-In- is designed for the equal stead of an expensive trip to war-torn development of both the Europe for cultural development as in right and left hands. past years. American music students now But there is another fea-

season after season. to organize summer music classes in their will be of material assistance in this home community. Some hold these classes respect on the porch or lawn of their residence.

Advance of Publication Offers Among the text books that offer material adapted for summer music study classes the Standard History of Music by mony Book for Beginners by Preston songs. Mother Goose has something for Ware Orem (\$1.25) are especially popu- everybody!" lar. Music Appreciation by Clarence G.

Vacation-time is a period that need not medium range from Middle C to F on the of grade school age problem. CHILD'S OWN BOOK—DVOKÁK-TAPPER 10 be entirely wasted by the music enthu- staff. siast. Why not tuck in your traveling bag when starting on a trip a book on some ably reclining in a beach chair, may bring tion cash price, 40 cents, postpaid. a bit of knowledge that never would have .30 reached you during the busy season of WHEN THE MOON RISES, A Musical Com- have been told them .50 study or teaching. At any rate, it will be

problems of the piano stu-.20 dent in grades three and .40 four, such as legato and staccato playing, octaves, = chords, arpeggios, running passages, phrasing, pedal-

are remaining at home, utilizing the ture that the studies possess that will ing private teachers. The success of many student to develop what is called "style" of today's leading teachers and perform- in piano playing. The teacher who really ing artists may be traced to that little is looking out for the pupil's future seeks Many teachers find it most profitable Mr. Lemont's tuneful and musical studies rises."

month." With a wedding ceremony being this unique biographical portrait series a sacred as well as a joyous occasion, it since its inception some eight years ago is natural that, just as music is so much a part of Christmas and Easter, music should be prominent in the average wed-

In presenting the cunning photographs taken by the Philadelphia photographer, Harold M. Lambert, the artist, Miss Verna Evelyn Shaffer, has given us a reminder of the wedding bells and a most-used wedding strain, the Bridal Chorus from "Lohengrin."

that these songs were written in response to a frequent request from his wife (Louise Homer) for some songs that "the whole family could sing together." "One day, in the midst of other work," he writes, "I came across some selections from Mother Goose, I realized that here was something which could be enjoyed equally by children of all ages, and even by grown-ups who are children at heart. James Francis Cooke (\$1.50) and Har- From this resulted the present set of

Some thirty-five songs make up the Hamilton (\$2.50) offers a wealth of mate- complete contents, including Hey, Diddle rial for another summertime study that Diddle, Humpty Dumpty, Little Boy Blue, THE MAGIC FEATHER OF MOTHER teachers find profitable to direct. Write Old King Cole, This Is the House That GOONE, An Operatio for Children, Book and to the Publishers for suggestions on other Jack Built, Little Miss Muffet, and all Lyrics by Juanita Austin, Music by Henry S. materials, or about any other teaching the familiar characters from Mother Sawyer-When planning an operetta pro-Goose land. Most of the songs are in the duction with children

First-from-the-press copies of this winter season, do not noteworthy contribution to rote song lit- overlook this bright musical topic? The reading of it while erature may be secured by placing your new work. Children stretched out in a hammock, or comfort- order now at the low advance of publica- love to play in the

edy in Two Acts, Book and Lyrics by in nursery and kin-Juanita Austin, Music by Clarence Kohlmann dergarten days are sure to inspire them -Young America, as represented in the to best efforts when they are called upon EIGHTEEN SHORT STUDIES FOR TECH- high school students of today, wants to to impersonate the characters about 25 NIC AND STYLE, For the Piano by Cedric W. rival the Broadway musical play when whom they have heard so much. Then, Lemont-This new set of studies will pro- giving an amateur operetta production, too, the story of this little operetta has THERHOLD OF MINIC, THE-ASSOTT. 1.25 vide valuable practice in the technical The operatia creations of Clarence Kohl- a bit of educational value, because in its mann delight amateur performers and telling the author reveals the identity of their audiences because they possess that several historical figures about whom captivating flow of melody which is the Mother Goose jingles were written. essential element of the success of music

writers for Broadway productions. This new operetta is one of Kohlmann's Mother Goose a pleasurable surprise best. Any good senior high school or even awaits them. Not only will they find it older amateur groups will find it a worthy vehicle for their vocal and histrionic talents. The lead parts call for five men and that at no time is any strain put upon four women singers, and three men hav- the voices of the young singers. In fact, ing a little speaking only. The vocal en- no child is asked to sing higher than D splendid summertime courses offered by meet with the approval of the up-to-date sembles are chiefly for mixed choruses on the fourth line of the treble clef staff. spicial differential the colors and colleges and by enterpris- teacher. This is their value in aiding the throughout and the solos and duets for They'll find short, simple and characterthe main characters are charming

The book is good with an interesting plot involving gypsies and the guests of and humor. ing artists may be be the ne summer, years to do more than develop fingers, hands, a fashionable New England summer reextra enough the ambition of the young wrists and arms. She appeals to the sort. The gypsies' threat to a popular con- a minimum, although an elaborate setting agolic who der was summer music camps, imagination and intelligence of the young cert artist, an ex-member of their band, will do much to add to the plays attractions. folk whose instruction she has in charge. promises its fulfillment "when the moon tiveness. The cast may be large or small

ket there will be a Stage Manager's tion to Mother Goose, which can be Eighteen Short Studies for Technic and Guide, giving directions for costuming, played by a larger, or older child, or an on the porch of lawn of their reasonance.

Software will be issued in the Music Mastery dancing, lighting, etc., available for renadult. There should be a chorus of little. or theoretical subjects this is especially Series, Presser's publications used by tal. Those who want to obtain a copy of tots, too, or theoretical subjects this is especially decreased by the subjects of the subjects of the subject of pupil may be many plano teachers as standard or suptember of the Vocal Score of the operation should. In order that teachers may have an feasible. A certain type of pupir may be many pane to the period of the operation and th induced to join a class who never count plantage induced to take up private study; the of talented pupils. While it is in course of enjoying the low advance of publication this playlet as soon as it is published, we be induced to take up private study, the a tracelled preparation single copies may be ordered price of 40 cents, postpaid, A single copy are making a special offer in advance of the copy are makin ment for the regular teaching course the at the special advance of publication cash only may be ordered at this price for publication that enables them to order delivery as soon as published. ADVERTISEMENT

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musical celebrities

ditions to their collection of names KNEE CHER De Redene ing which end; this REPEREN **国国际国际中国** now being presented REDGERE

are some who have gained national and international promi-SONGS FROM MOTHER GOOSE, Set to nence in recent years; some who could Music by Sidney Homer—The author says not be included originally due to our inand still others who have been discovered from time to time by our editorial staff in the course of their extensive research work. These additions to an already comprehensive collection are sure to prove of real interest and value to every

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home playing. Church or- Easy Arrangements for Piano, by Ada Rich- The Toy Sailboat. Here are some of the titles: Romanza are adaptations from Bach, Beethoven, price, 30 cents, postpaid. from the Violin Concerto (Wieniawski); Mozart, Haydn, and other classic writers.

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No. 3. Symphony in D Minor, Franck Advance subscribers who ordered comwill receive their copies of the above

makes for better discrimination in the

(Continued on page 432)

most interesting manner and while he has us four weeks in advance (if possible) of had throughout the enlightenment of the the date of publication to prevent copies layman, or individual with little or no from going astray. musical training or professional ambitions, his discussion is so clear and in- LOOK OUT FOR SWINDLERS—We must formative that many serious students of again impress on our musical friends the harmony and composition will profit by importance of checking up strangers ofhave read the articles as they have ap- at "cut rates." Read carefully any concopies for their students in theory and pay any money. Do not permit any solici-

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WHAT'S THE MATTER WITH MY VOICE? Here is a course in self-diagnosis, which may reach just the spot you have been worrying about and suggest a remedy. Professor John W. DeBruyn, of the University of Florida, has given The Error voice enthusiasts a very clever and helpful questionnaire for self-improvement.

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for July, "Fate Was Their Fortune."

The usual delightful music section with a variety of new and standard selections for all music lovers The World of Music (Continued from page 363)

NEXT SEASON SUBSCRIPTIONS to the Saturday evening and Sunday afternoon concerts of the New York Philharmonic-Symphony Orchestra have been reduced "to meet the musical needs of a changing world," so that seats will range from twenty-five cents in the balcony to one dollar forty-three cents in the parquet.

ARTURO BENEDETTI MICHELANGELI, nineteen year old Italian planist, has created a sensation in a début recitai at the Teatro Adriano of Rome.

THE CHICAGO OPERA COMPANY is a rejuvenated organization of the former Chicago City Opera Company and has Chauncey McCormick as chairman; Mrs. Charles Swift and John Aiden Carpenter at the head of an Operatic Advisory Board: Mrs. John Alden Carpenter, chairman of the Women's Board; and Robert Hall McCormick, chairman of the Board of Trustees. Which, to those who know their Chicago, means that there is to be opera again in that metropolis which will make the world take notice.

ARMAS JARNEFELT, eminent Swedish musician, celebrated his seventieth birthday by conducting a performance of "Aïda" at the Royal Opera, and by leading also a concert of works by Sibelius and by himseif.

THE WORLD FAMOUS "AUDITORIUM" of Chicago has celebrated its first half century as a center of culture. For its dedication on December 9, 1889, Adelina Patti sang Home, Sweet Home and the Swiss Echo Song by Eckert (and coilected forty-five hundred dollars); leading statesmen of the country were present: Clarence Eddy played the magnificent organ: and a special chorus sang a "Dedication Ode" with the poem by Harriet Monroe and the musical score by Frederick Grant Gleason. At the semicentennial, Mrs. Ferdinand Peck, ninetyone-year-old widow of the man who raised the money to build the Auditorium, was a center of interest.

The Choir Invisible

Oscing to citizatives of transmission and publication, it is often upositive that notices of the force of the positive that notices of the continuation appear in our columns till served months after these certainties. We feel, to therefore, that many transmission complete, irrespective of such delays, and so we shall continue to offer these certainties at the carriest positive date.

KARL HAMMES, widely known German baritone well remembered as Don Giovanni by visitors to the Salzburg Festival, was killed while fighting in the recent Polish conquest.

LOUIS CLAYTON WOODRUFF, widely known teacher and accompanist of New York, passed away recently, at the age of sixty-seven

MME. EMELIE ALEXANDER MARIUS. once widely known singer and vocal teacher, and the first American woman to be elected to the National Academy of France, died recently in Boston at the age of eighty-six.

HENDERSON N. WHITE, who rose from cornetist in a village band to the presidency of one of the leading firms manufacturing musical instruments in America, died March 26th, at his home in Cleveland, Ohio, aged sixty-five.

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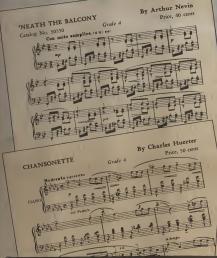
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